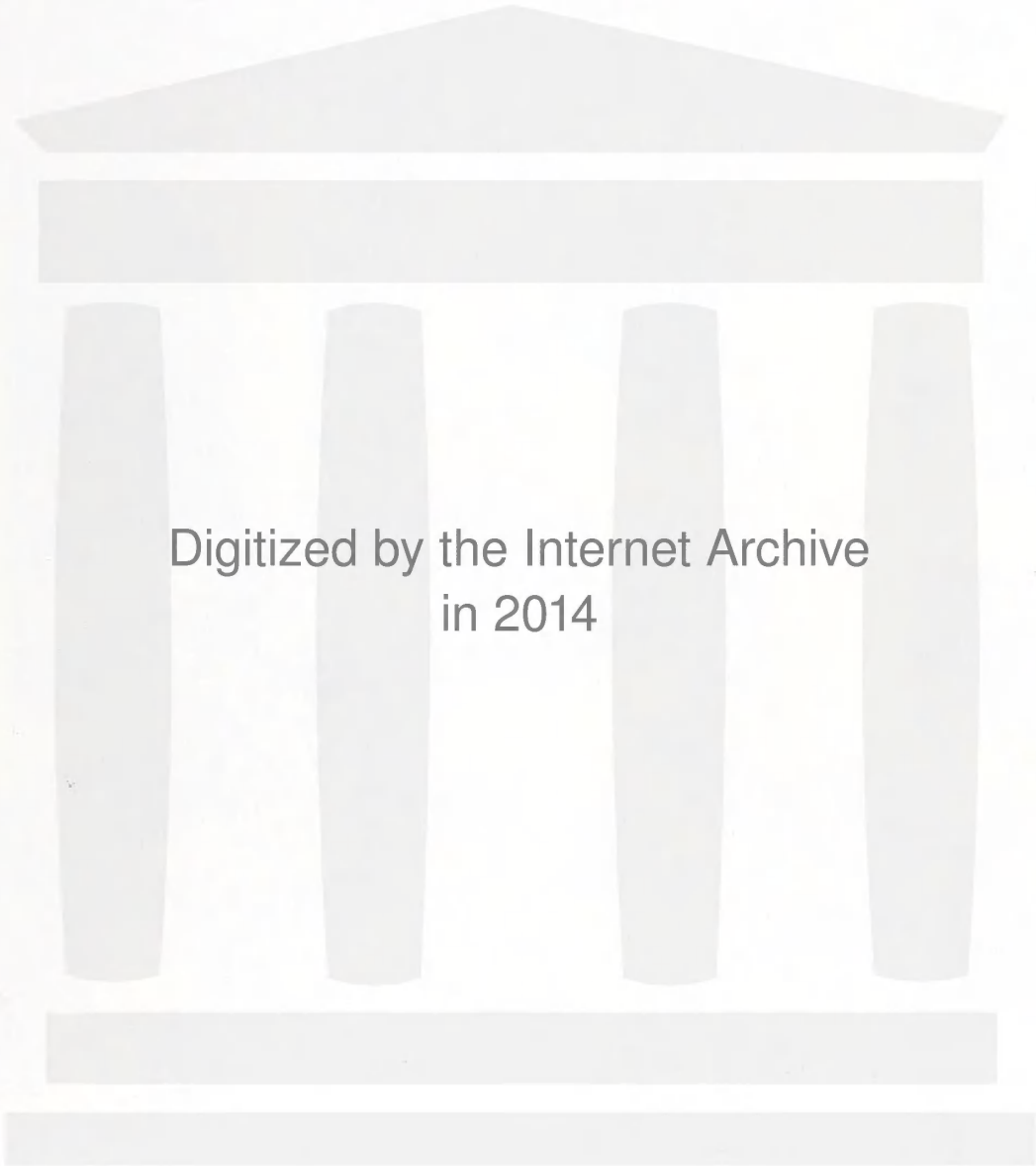
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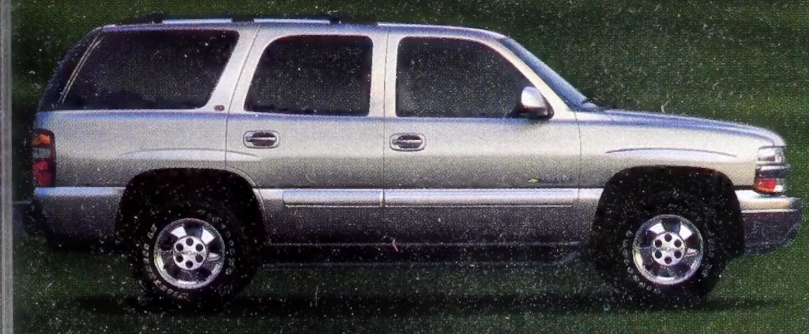
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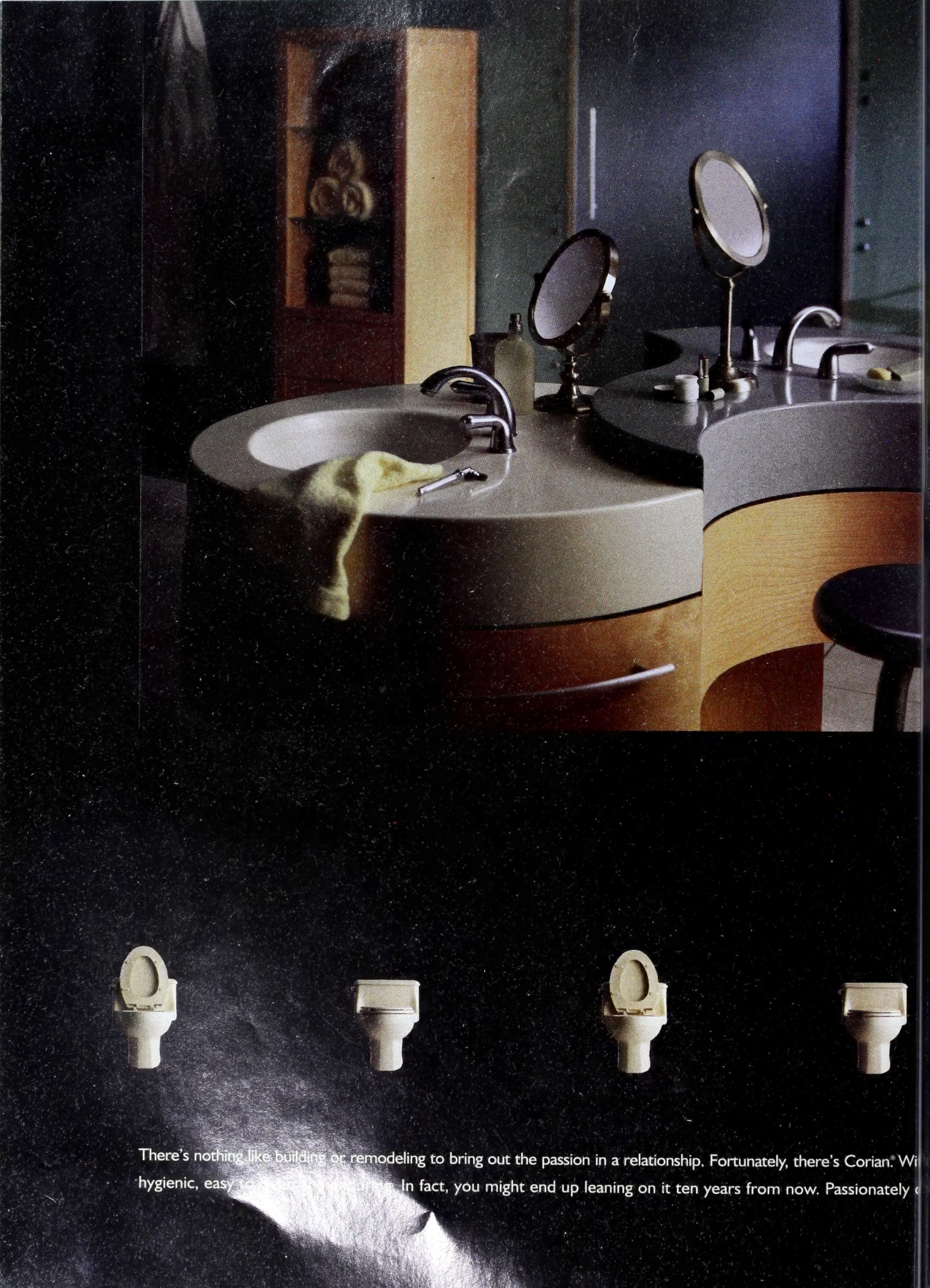
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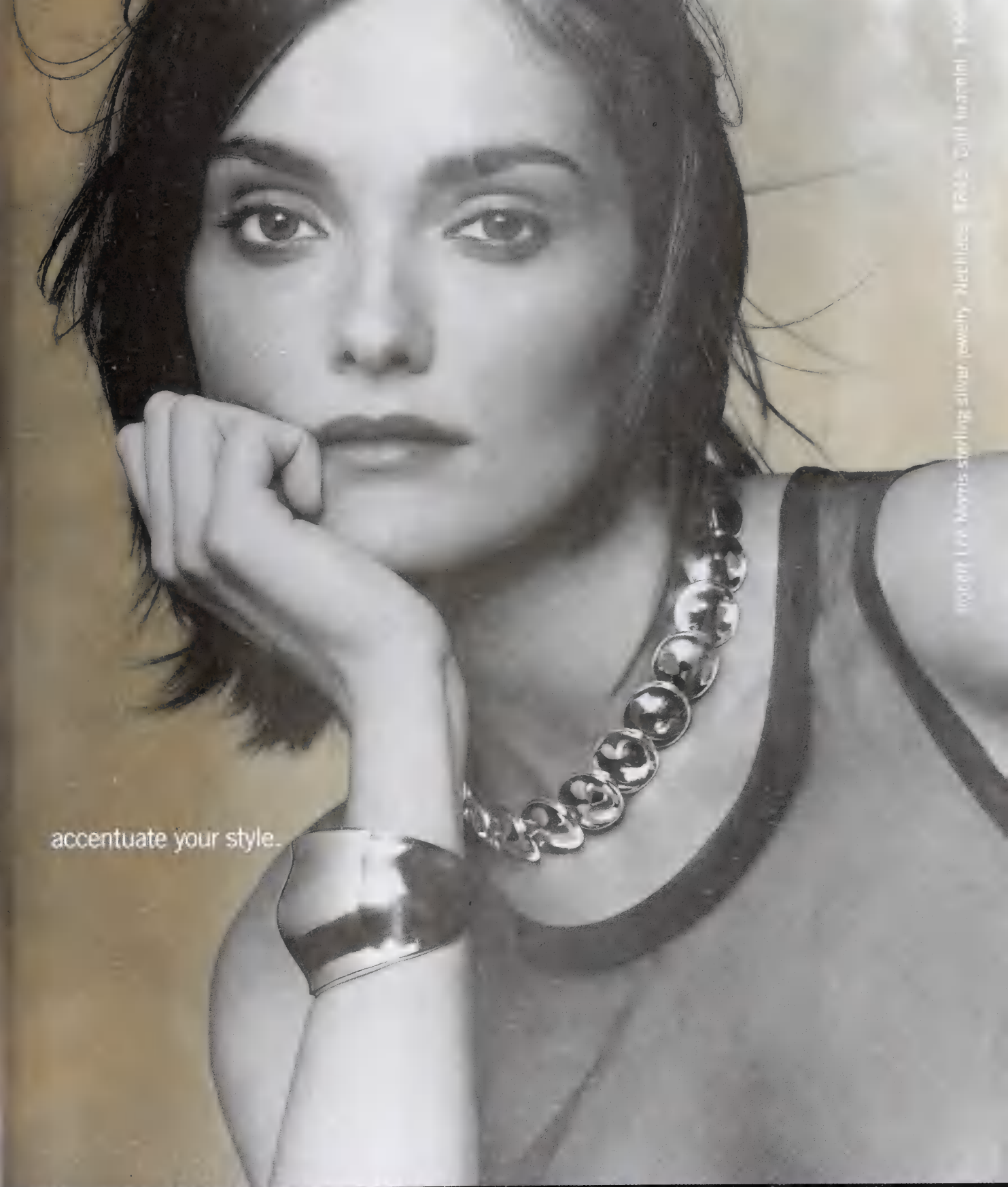


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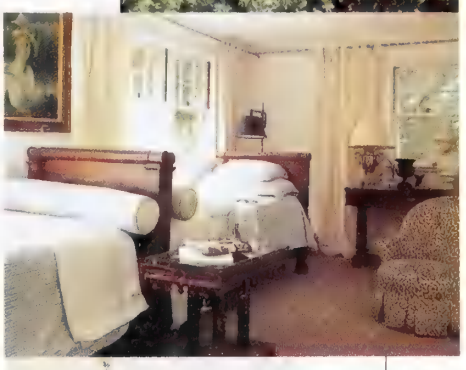
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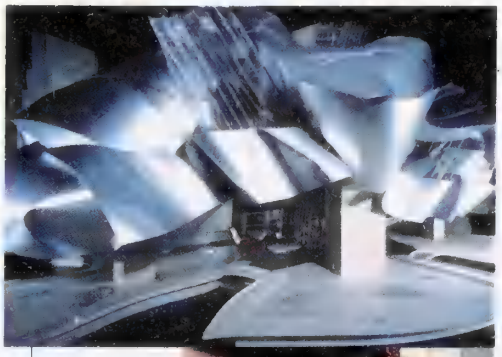


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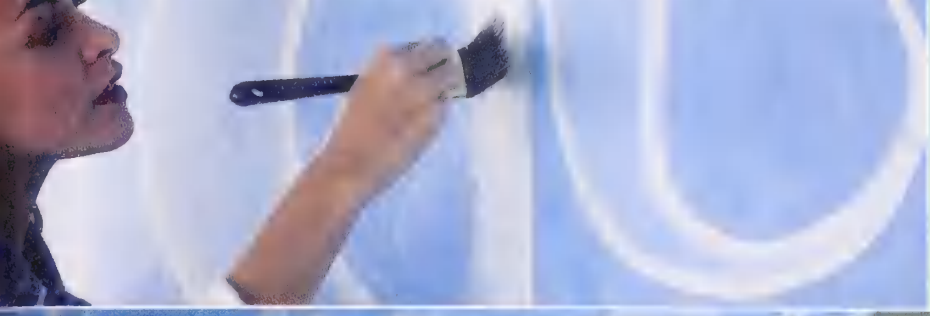
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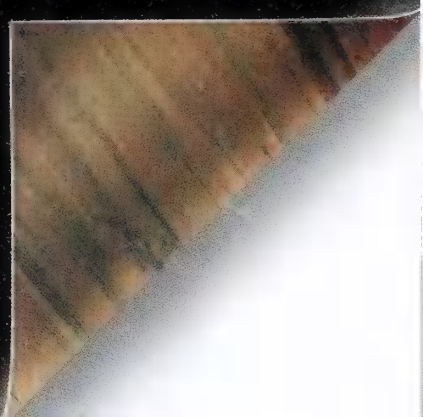
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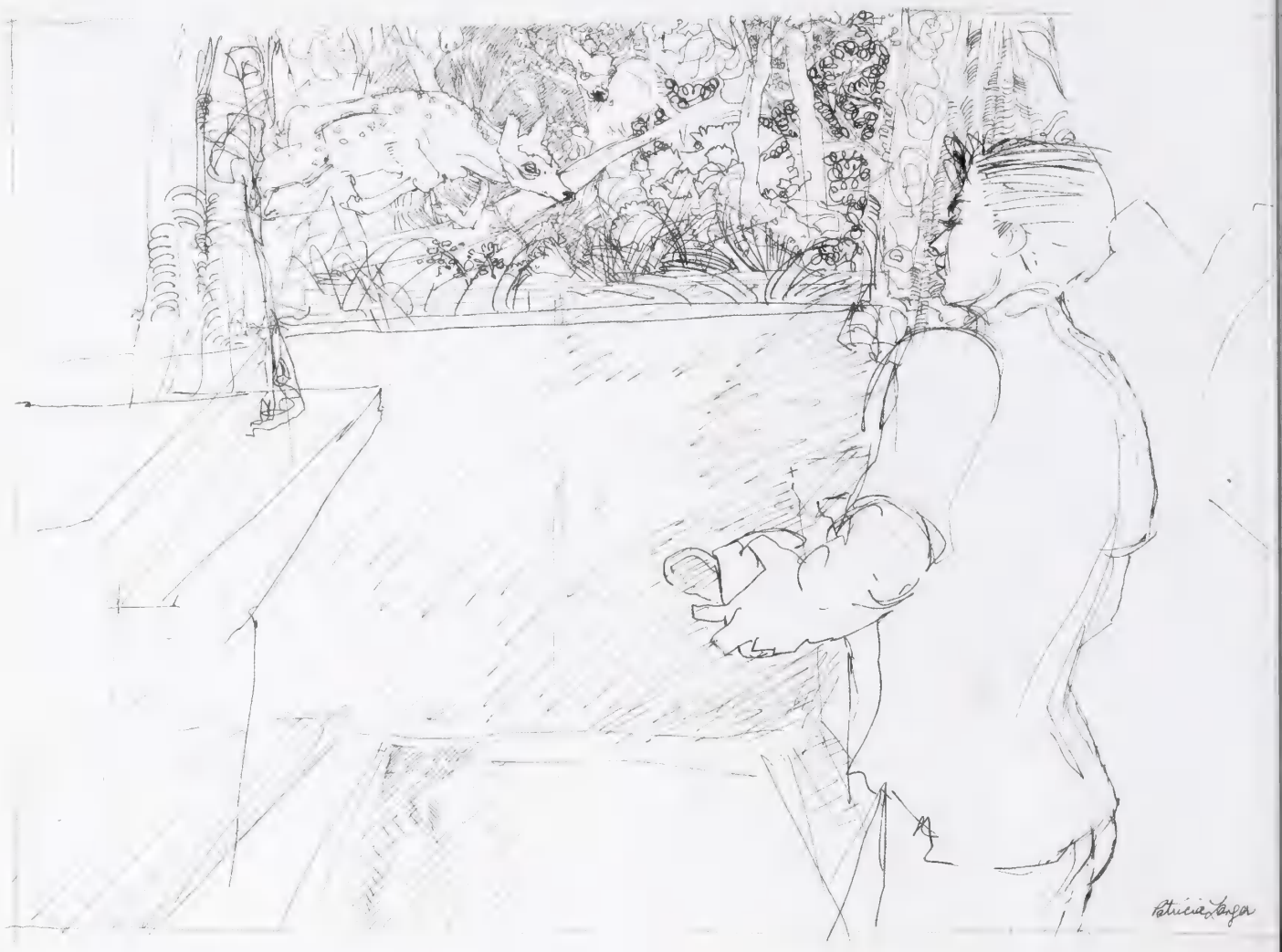
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WATCHING THE LONG-HAIRED FAWN

By Steve Elliott

I hated the first night I spent here, everything about it.

I hated that I lived in a single-wide mobile home a mile down a dirt road. I hated that everything I owned fit inside with room to spare. I hated that I now lived alone. I do not have a TV and on that first night I had not unpacked my radio. The phone was not hooked up either, so there was no way I could call or make Internet contact with someone—anyone.

All I had was me, and that was not company I was real fond of at the moment.

This is starting over, I told myself. Millions of people do it, some after real tragedies. And this is not a tragedy. This is a marriage ending for reasons right and reasons wrong, actions taken and actions not taken. It was necessary, I told myself. None of that matters, of course, when you are alone and the tears won't stop.

The next morning I saw the deer for the first time. Or maybe it was the day after. There are four deer who live on the hill here with me, although I have seen as many as seven at once. They come out every morning and evening to graze on the sparse grass that grows outside the living-room end o the trailer or on leaves that have fallen to the ground. Th ones I see most often are two does and two fawns, one still spindly-legged baby. The little one's coat is not smooth an short like the others'; it is long and shaggy and multicolore I always look for the baby first and smile when he comes clos

The second morning I saw them, the fawns were pla ing. The little one was running laps as near as I could tel bounding down the hill at full-tilt, circling around and con ing up on the other fawn from behind, then tearing off to d it again. The older one played like a kitten, pawing at th ground, leaping straight-legged in mock surprise, rooting an pawing again. I had to stifle my laughter so I would not sca them away.

When I realized that I was seeing the same four deer da after day, my thought was to give them names. Almost imm diately I realized how stupid that would be. The deer certain would not care, and it was not as though naming them woul make them "my deer" somehow. I don't want that anyway.





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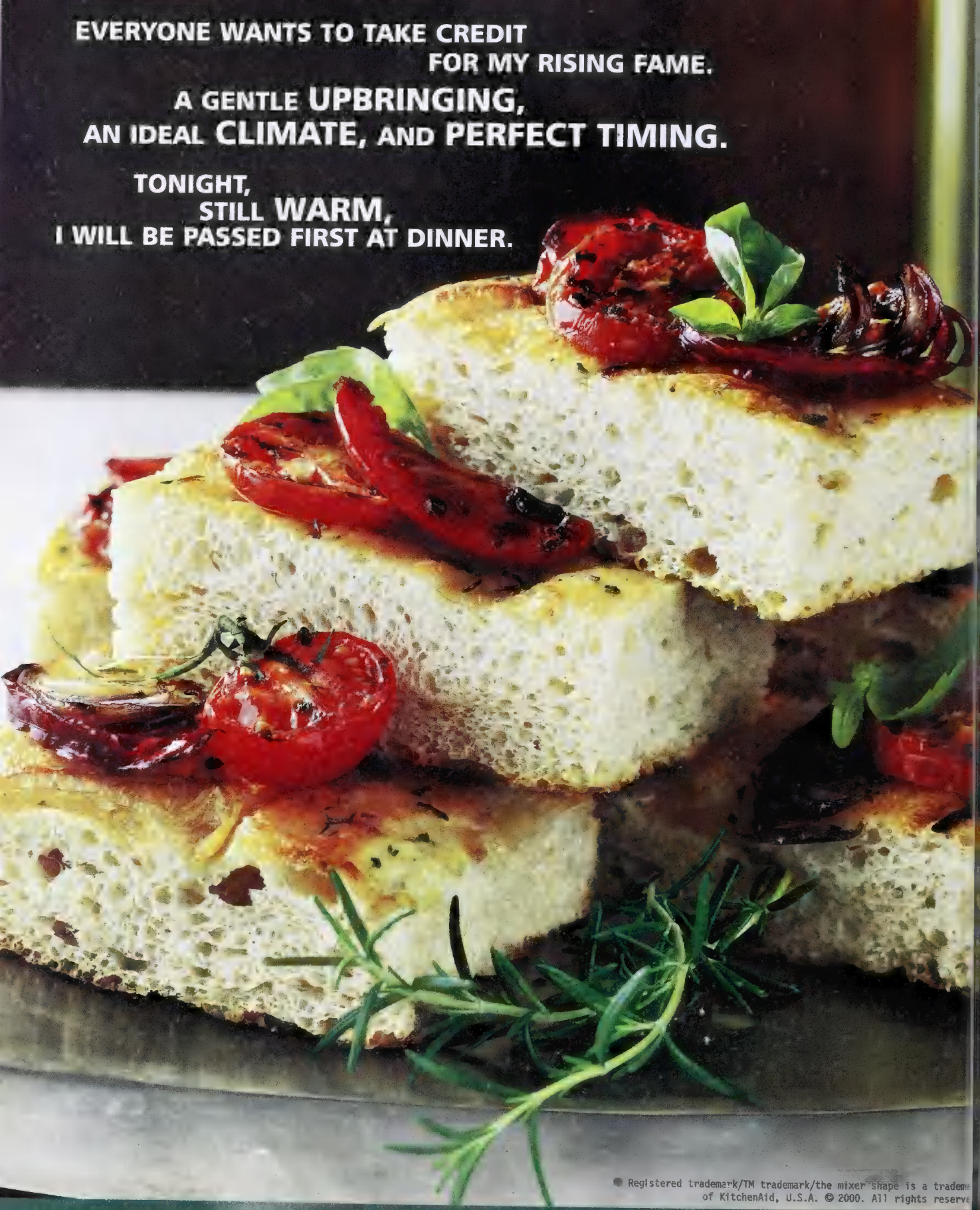
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A friend of mine gave me a small couch and in the afternoon the sun pours across it like syrup. If it catches you there, you stay and finally get an idea of what it must be like to be a cat on a warm windowsill

I just want to share the hill with them and watch the long-haired baby grow up. I want never to lose the sense of wonder I feel seeing them walk by so gracefully. Today they were lying together in the morning sun. I made coffee and sat at the window, just watching.

After the marriage fell apart, I took a transfer with my company from our main office in California's Central Valley to a small branch in the Sierra Nevada foothills, the mother lode. It is beautiful here, destination country for skiers and hikers and campers. I am 70 miles from Yosemite, 20 miles from a national forest, and 10 miles from the mine where they dug up a 300-pound gold boulder a few years ago.

It took me a while to find the single-wide. There were not many rentals available, not that I could afford anyway. I looked at a couple of apartments, but the thought of moving to this lovely area to live in an apartment in town just didn't make sense. I looked at one property that advertised itself as a "small country cabin in rural setting." Translation: shack. I couldn't even stand upright in it. So when the single-wide showed up in the local want ads, I called and got directions.

I almost didn't see the place. As I switched from one bad dirt road onto another, I was ready to turn back. I thought it was too far out and I wasn't even there yet. But at last I got to the trailer on top of the hill and my opinion changed. The view looks back over the area I had just driven through—its name is Peaceful Valley. The trailer is at the end of the road, surrounded by oaks, a few pines, and manzanita—squirrels were chasing each other through the branches. It is a small trailer, 10 feet wide and 40 feet long, but it was clean and seemed solid.

At the house my wife and I had shared, there is a workshop in the back yard that measures 10 by 20 feet. When the landlord told me the dimensions of the trailer, I could not suppress a bitter smile. My wife and I did not live in a palace, but our house was nice and roomy, with vaulted ceilings and a fireplace. It was our first home and we thought it was perfect. And now I was considering a trailer that looked a lot more like my old shop.

But the ride back to town did not seem as long as the ride up and the rent was affordable, so when the landlord called later that week to offer me a lease I took it.

One of the first things I came to appreciate about living here was the silence. The woods at 2,800 feet can sound like a symphony during a storm, but when the wind is still, the silence is amazing. At first, my brain kept trying to fill it. One day when I was sitting on a moss-covered rock by the dry stream bed on the back of the hill, I heard a low sound, almost a hum, coming from everywhere. It was not really there. Silence is the total lack of sound, but when your ears and your brain have never been this far out of a city, have never really experienced absolute quiet, they do not know how to process it. The hum is a phantom noise, like the pain an amputee feels in a lost limb. The hum fades as you grow used to the stillness, and I have come to appreciate that stillness greatly, both outside and inside myself.

Slowly I started getting stuff I needed. I didn't buy much; one of the things wrong with the marriage was the amount of clutter we had let into our lives. I would not allow that to happen again, but I did not plan to occupy an empty box either. I didn't want to feel like a guest, as though I was camping here. This is where I live now, I told myself, so it may as well be home. Yet I still did not believe that in my heart. Home was still the place I had left—the wife, cats, and 100-pound dog I loved, the house we all shared. This was an address, basic housing, more than anything a reminder of everything I had lost and left behind.

I started small: a set of dishes and flatware for four. The dishes are plain off-white stoneware with simple green rings around the edges. There were other colors to choose from but green suits the location. I found a teapot that matches. I bought a small, unstained wood table and two chairs and set them beneath the window that looks out over Peaceful Valley. It is a wonderful view, even during the moments I am not aware of it. I am at the table a lot, reading or writing or just watching the sun stream through the oaks. I paid bills here once and won't do that again. I have a desk and a room without a view in the middle of the trailer where I prefer to pay the bills and do my taxes and handle all the other business of living.

The window I save for inspiration.

A friend of mine gave me a small couch that fits perfectly against the wall opposite the table, and in the afternoon the sun pours across it like syrup. If it catches you there, you stay and finally get an idea of what it must be like to be a cat on a warm windowsill. That is about all the furniture that fits in here. I made a list of other things I wanted and some of the items surprised me. Like kitchen knives. My mother-in-law had given us a set for Christmas a few years ago, and they turned out to be maddeningly mediocre: just bad enough to always bug me, just good enough that I could never justify throwing them out. So as I made my list, I discovered I wanted a good set of knives.

I didn't buy them, though. I shopped several times, in several places, but could never bring myself to put some >



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When my mom got here, she surprised me. She liked it. She didn't mind the road, and I could see her breathe deep, inhaling the clean air. "This would be a great place to be when it rains," she said

decent knives in my shopping basket. At least I could not bring myself to settle for a lousy cheapo set, either. Partly it was the money. Starting from scratch costs a fortune, even when you don't buy much. Mostly it was guilt—an ugly little voice inside me saying things like, "Why the hell do you deserve good knives now? You didn't get them before. You didn't buy them for her, to share. But now, after you walked away from your marriage, a failure, now you want good knives." To make matters worse, I had brought some of the old knives with me. Not even the whole set—just enough of them to make it difficult to buy new ones.

My mom finally got me out of that spot. She had been worrying about me since things got rocky, and wanted to help any way she could. When I moved here, one of the first things she said was that she would come up and help me stock it. It took a few weeks to make our schedules work out, but finally one Saturday, after I gave her careful directions, she made the hour-and-a-half drive.

I was worried that she would think I was too remote, too far out on a bad road. I was afraid she would be polite about my trailer and say something like it would be OK until I could find a real house. But when my mom got here, she surprised me. She liked it. She didn't mind the road, and I could see her breathe deep, inhaling the clean air I already loved. "This would be a great place to be when it rains," she said. I made her a key so she can come up here and sit in the silence—or the rain—whenever she wants.

That afternoon she took me shopping and bought everything that was left on my list. The knives I wanted are on my counter: black handles, full tangs, stainless-steel rivets. I oiled the block and sharpened the blades and I love reaching for them, picking the right knife for the job instead of the only one left that doesn't have a loose handle. When I am done with them, I wash the blades and wipe them dry and put them back in the block immediately. They are never lying around on the counter. They never sit in the sink. They are not taken for granted. I wish I had learned that lesson sooner, when I still had a marriage to apply it to. Start with something good and take the time and make the effort and learn how to care for it. The little things do matter, in a home and in a life. I am learning that here.

I remember the first time I thought of the trailer as home. I was driving up after work one night, late. It was already full dark. The last bit of road is an S-curve, around a granite boulder, then you are on the hilltop. When I made that turn and my headlights found the trailer, I smiled. It surprised me. But I have since discovered that when I go back into the ci where I used to live, I can taste the air. Everything is ha dirty somehow. I can't breathe as deeply.

It was the storm that really convinced me, though.

The storm came on a Friday. I was lucky to be here should have been at work, but I had to go in Sunday instea Having a day to relax and think sounded really, really nice, I just stayed put. Earlier that week, my therapist (another ne thing in my life since the split) asked me about home. I h told him that was one of the hardest losses, one of the thin I really missed, the home I left.

"What does home mean to you?" he asked. It took me while to answer. The important questions always do. "Home where you are safe," I said. "The place where you belong." N much of an insight, I know, but I had never really thoug about it before and that was the best I could do.

I was thinking about it that Friday as I watched th storm move in. It built slowly, from the west. The sky change from smoke to slate to gunmetal, and the wind appeared in moment, like someone hit a switch. The rain was everythin my mom imagined it would be, dancing on the flat metal roo tapping out rhythms and patterns only the gods can sense. sat on the couch as the storm built and wrote letters with m favorite fountain pen on the last sheets of stationery I had. wrote to the important people in my life—my mom and m sisters, a college friend, a special co-worker, telling ther where I was. I described the sky and the rain and the persona discoveries I was starting to make.

I sat and listened to the storm and looked at the simpl things surrounding me—a good set of knives, a green teapot— and I wrote about my small mobile home at the top of a hill mile deep on a dirt road. I wrote about the silence and th deer and told about a long-haired fawn who lives on this hil and is learning to make his way in the world. ■

Steve Elliott is a reporter for The Modesto Bee *newspaper and teaches journalism at California State University, Stanislaus. He lives outside Sonora, California.*

Share your thoughts on this piece through "Your Own Home" at our Web site: www.housebeautiful.com

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*

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EDITOR: ELIZABETH MAYHEW



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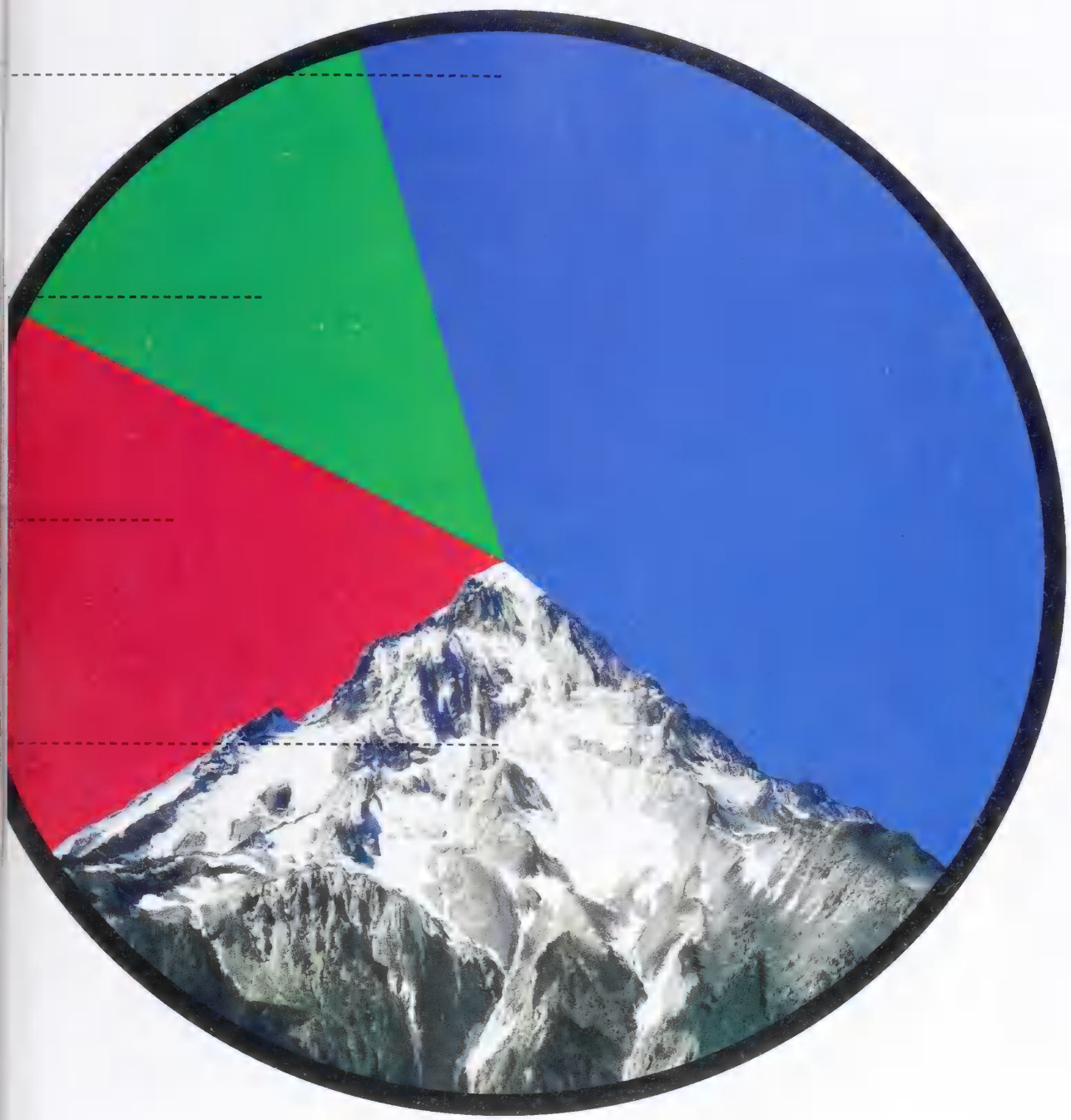
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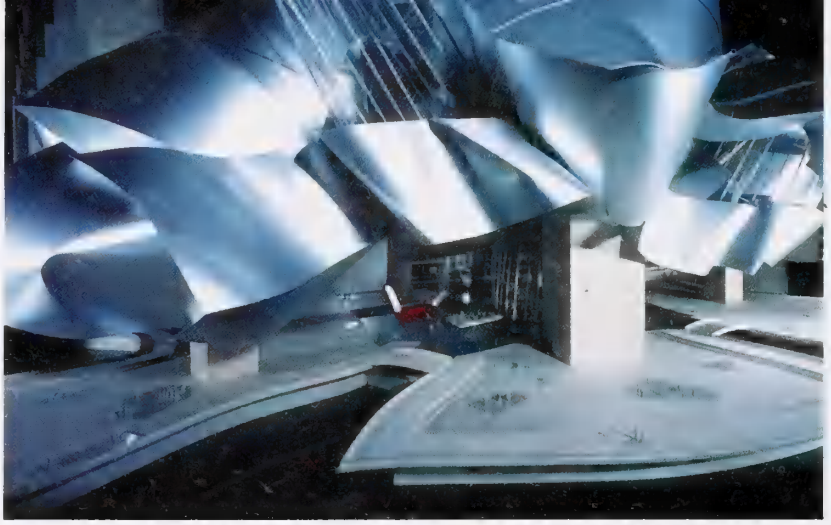


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EDIFICE COMPLEX

The Bilbao Guggenheim, which turned oth museums green with architecture-envy, is a tou act to follow. But architect Frank Gehry topped h own masterpiece when he recently unveiled scheme for yet another branch of the eve expanding art institution. Proposed for a dow town New York waterfront site, and a blockbust show all on its own, the $500-million cloud of b lowing titanium (left) would be tethered by 10 foot columns. If this glinting apparition is approve the stock market will have a perpetual silver lini right at the foot of Wall Street. *Christine Pit*



NOUVEAU RICH

Architect Hector Guimard's arched cast-iron entrances to the Paris Métro survive as sinuous Art Nouveau landmarks. A less familiar project, his 1898 Castel Beranger apartment building, yielded this wallpaper (above), now reproduced by Wolf-Gordon for an exhibition at the Museum of Modern Art. Slyly psychedelic, Guimard's eddying pattern predates the Pucci print by some six decades. "Imagine," says curator Peter Reed, "if Guimard had access to plastics!" 800-347-0550. *Craig Kellogg*

SITE WATCH

Lacking a period-appropriate projector for its "Home Movies" exhibition (through Sept. 26), the Museum of Modern Art logged on to **ebay.com** and found a 1950s Bolex M8 that looks good *and* works.

BRIDGE OF SIZE

Now the Danes and the Swedes can do more than look at one another across the water. On July 1, in a symbolic gesture of unity, Queen Margrethe II of Denmark and King Carl Gustaf XVI of Sweden will open the Øresund Bridge, a ten-mile-long rail and motor link that joins their two countries—as well as Europe to the Scandinavian peninsula—for the first time in history. The $3-billion-dollar project—which was begun in 1995 and consists of an elegant cable stay bridge (right), an artificial island, and an underground tunnel—is altogether the longest construction of its kind in the world. *Danielle Fox*



STAGE FRIGHT

The festival in Bregenz, Austria, may not be as famous as Salzburg's, but each year it mounts a spectacular production of a popular opera on a floating stage in Lake Constance. This summer the British team of Richard Jones and Antony McDonald is responsible for the direction, sets, and costumes of an extraordinarily powerful realization of Verdi's *A Masked Ball*. Picking up on the work's dance of death motif—the hero is assassinated in the culminating ballroom scene—the duo places the action on an enormous open book through whose pages leafs a towering skeleton of steel (right). The surrealistic effect is further intensified when the sun, which sets across the lake during each performance, throws blood-red light over the already hyperbolic set. July 21–August 20. Information: www.bregenzfestspiele.com, or call 011-43-5574-407-230. *Peter Webster*




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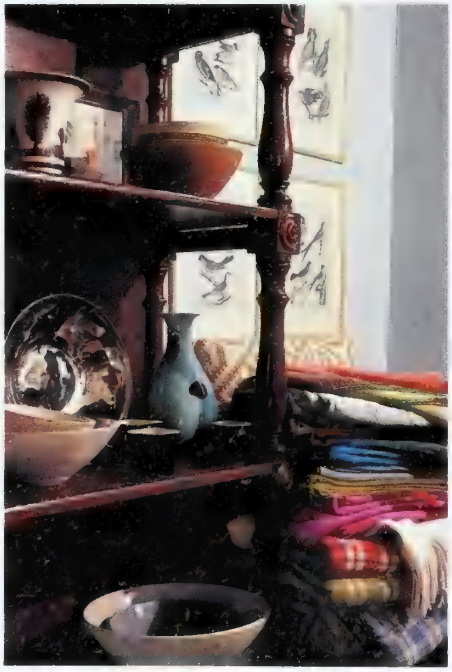
Small-town boy Greg Jordan thinks big and sets out to bring his brand of easygoing sophistication to a wider marke

By Christine Pittel



Breakfast is served at a mahogany pedestal table facing a floor-to-ceiling view of Central Park. "It's like a shot of B-12 every morning," says Greg Jordan, whose pink-checked shirt is just the shade of the roses spilling from a silver vase. The houseman brings his protein drink and berry-topped granola. "I'm basically married to my work," explains the energetic Southerner, who travels th globe picking up the bluest Moroccan bowl or the fines French *canapé* for clients like Elizabeth (Libbet) Johnson an Blaine Trump. "For those few hours when I'm at home, I de cided to treat myself well. After all, what I'm really selling a a designer is quality of life."

It's a long way from the Louisiana Bible Belt to Centra Park West. "While I was growing up, rocking on the fron porch, I was dreaming of New York," Jordan says. "Originall I thought I'd be a writer." Then a fill-in job with a Manhattar decorator proved this country boy had a good eye and a tast for unabashed opulence, tempered by a sense of humor. He'l loosen up a stately home with peony pink-and-white ginghan slipcovers, or inventively mask drab paneling using Con-Tac paper painted with Whistleresque scenes and Chinoiserie bor ders. Next year he opens a retail shop featuring his own line o furniture and accessories. Society matrons flutter, and Jordar appreciates the acclaim, but vows, "I'll never give up tha homespun Jethro factor." ■



Greg Jordan at his desk (right). Love seat and tête-à-tête (above) from the designer's new line of furniture. The English Georgian breakfront in his office is playfully lined in pink. Left: Handmade pottery and hand-blocked cottons sold in Jordan's showroom. Below: Flesh-and-raisin tartan tote also comes in purple and green.

Modus Operandi

- *Don't be afraid to upholster one piece of furniture with several fabrics. Then you can mix fragile and durable materials and get the best out of both.*
- *Linen velvet is a good choice for family rooms because it ages gracefully and wears well.*
- *Line silk lampshades in pale pink for a more flattering light. Or if that's impossible, use pink lightbulbs for a similar effect.*
- *Whenever you're doing new construction, request that all the electrical outlets be half-switched, which allows you to walk into a room and turn on numerous lamps with one flick of the wall switch.*
- *Seal hardwood floors with two coats of polyurethane. The first coat should be a gloss finish and the second a satin, for high luster but not too much shine.*



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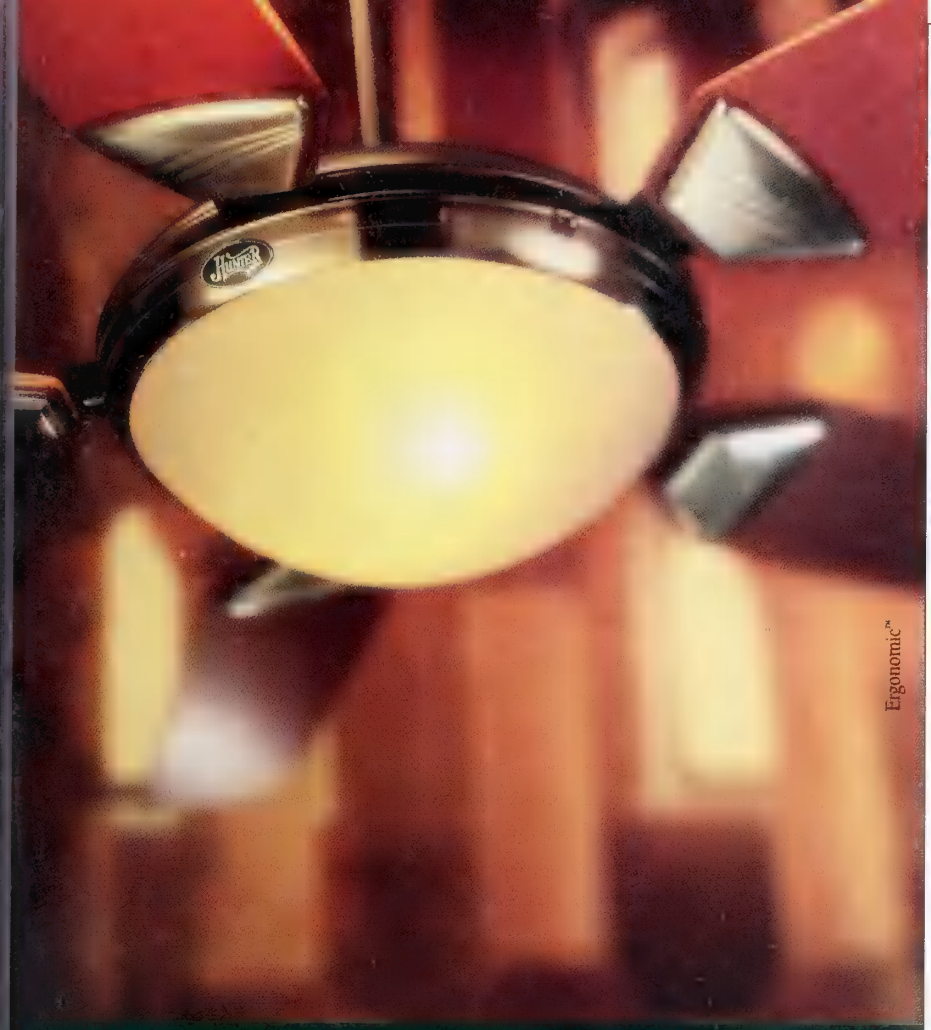
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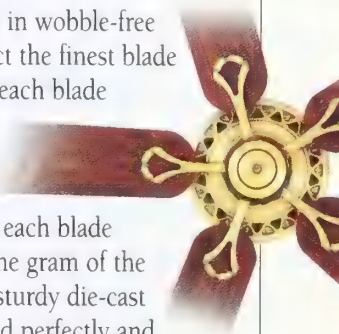
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SHAPELY CURVES

Coolly seductive new porcelain from a young ceramist

By Christopher Petkanas

Sleuthing London for tableware in 1994, Bodo Sperlein, then taking ceramics classes at night, found everything a yawn. But whereas many shoppers might have made do with plain-Jane plates from Habitat, the lack of designs to his taste led him to intensify his studies, enrolling at Camberwell College of Art and Design.

If Sperlein, 33, has never looked back, it's because he hasn't had time. His eponymous, subtly colored collection of sexy asymmetrical dishes, nubby-textured bud vases, and organic light fixtures is produced in Germany by the Nymphenburg porcelain factory, which was founded in 1747 and is famous for its rococo figurines. A second group in bone china that also carries Sperlein's name features platinum-banded dinner plates manufactured by the venerable firm of Thomas Goode in Stoke-on-Trent, England. Other pieces in this line include sculptural bowls suitable for fruit or salad, elegant cylindrical vases, and sensuous beakers with thumb-pressed lips. One-of-a-kind objects come in a linoleumlike material that Sperlein receives in thin sheets, cuts with a knife, then fires and glazes.

Not your grandmother's china. ■











Bodo Sperlein (above) has given the British a taste for sleek ceramics. Clockwise from below: A lamp from his made-in-England collection has a wooden base and shade of VPP, a high-tech material Sperlein is pioneering. Cosmos elliptical plate and bowls and Pomona serving fork and spoons from the Nymphenburg collection. A nest of bowls from the English line



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y MARGARET KENNEDY

hen I laid out my loot from a visit to Istanbul, I won-red if I had overdone the exotic. Is the striped silk at robe ever going to lend a foreign accent to inny black pants, as I had envisioned in the zaar? So far, it hasn't left the hanger. I'm crazy out the yellow *suzani* with purple and crimson wers, but will it work for a pair of valances over aty curtains? Which windows, exactly, did I have mind? Funny how the perils of purchasing abroad ver surface till you are back on your own turf.

I may have finally learned to go for the consum-le—a hunk of Parmesan cheese, or Florentine paper r wrapping presents. Only the useful should get lugged ck. I will toss my salads in a blue-glazed bowl from Copen-gen and store stationery in a Venetian marbled-paper x. Heavy books will always test my luggage. The Turk-haul included two volumes of engravings done by siting artists captivated by Istanbul's Byzantine beauty. at same enchantment sparks my own lust for travel booty. ■



Worldly goods, from top, left to right: Sleek Japanese bowl from a Tokyo gallery of modern crafts. Uzbekistan ikat robe lined in 1930s cotton. Lushly embroidered suzani. Provençal platter from La Tuile à Loup, a Paris shop crowded with the cream of French crafts. Unearthed in Istanbul, burnt orange and indigo suzani perfect for a bed or sofa throw. European square pillow shams in checks and stripes found at Au Bon Marché in Paris, orange-bordered case from Pratesi in Milan. Silvery rimmed bowl from Marrakech. Japanese bamboo basket. Philippine abaca-woven pillow.

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e blend of multiple estrogens in PREMPRO is the same ed in one of the most widely studied of all estrogen oducts. With PREMPRO, you can feel confident you are tting the same blend of estrogens that women and eir doctors have trusted for over 55 years combined th a progestin in one, convenient tablet.

There can be side effects with PREMPRO.

Estrogen can increase the risk of cancer of the uterus. Progestin combined with estrogen, as in PREMPRO, reduces this risk. Women who have had a hysterectomy do not have this risk. PREMPRO contains progestin, which may have unfavorable effects on blood sugars and may worsen a diabetic condition. Side effects of PREMPRO include blood clots, nausea, abdominal pain, breast tenderness, irregular bleeding, headache, and hair loss.

PREMPRO is not for every woman.

You should not take PREMPRO if you have had any breast or uterine cancer, abnormal vaginal bleeding, abnormal blood clotting, liver or heart disease, stroke, or if you think or know you are pregnant. Pregnant women should not take PREMPRO because of possible risk to the fetus. Tell your doctor about your personal and family medical history.

Protect your health now with PREMPRO.

Now, more women than ever are taking an active role in their own health care. If you are in menopause, there's no better time to ask your doctor if PREMPRO is right for you. Taking PREMPRO today can relieve your uncomfortable symptoms, and may help protect you from osteoporosis. For more information, talk to your doctor or other health care provider now about the proven benefits of PREMPRO. Or call **1-800-753-1174**, or visit our Web site at **www.Prempro.com**

Please see the important information on the following page.

PREMPRO™

(conjugated estrogens/medroxyprogesterone acetate tablets)

0.625 mg/2.5 mg

You can be in the early stages of osteoporosis and not even know it. Ask your doctor about tests for osteoporosis, such as a Bone Mineral Density test. And ask how PREMPRO can help prevent this serious disease.

BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT
FOR PREMPRO™ AND PREMPHASE®
(conjugated estrogens/medroxyprogesterone acetate tablets)

Your physician has prescribed PREMPRO or PREMPHASE, a combination of 2 hormones, an estrogen and a progestin. This summary describes the major benefits and risks of your treatment, as well as how and when treatment should be taken.

PREMPRO and PREMPHASE replace the hormones in your body which naturally decrease at menopause. The hormone combination you will be taking has been shown to provide the benefits of estrogen replacement therapy while lowering the frequency of a possible precancerous condition of the uterine lining. This therapy is not intended for women who have had a hysterectomy (surgical removal of the uterus).

Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable when weighed against their benefits. The length of treatment with estrogens can vary from woman to woman. Check with your doctor to make sure you are using the lowest possible effective dose.

With PREMPRO or PREMPHASE therapy several menstrual-like bleeding patterns may occur. These may range from absence of bleeding to irregular bleeding. If bleeding occurs, it is frequently light spotting or moderate menstrual-like bleeding, but it may be heavy. If you experience vaginal bleeding while taking PREMPRO or PREMPHASE, you should discuss your bleeding pattern with your doctor and set up an appropriate schedule for follow-up care.

USES OF ESTROGEN

To reduce moderate to severe menopausal symptoms. Estrogens are hormones produced by the ovaries of normal women. When a woman is between the ages of 45 and 55, the ovaries normally stop making estrogens. This leads to a drop in body estrogen levels that causes the "change of life" or menopause (the end of monthly menstrual periods). A sudden drop in estrogen levels also occurs if both ovaries are removed during an operation before natural menopause takes place. This is referred to as "surgical menopause."

When the estrogen levels begin dropping, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). Using estrogen drugs can help the body adjust to lower estrogen levels and reduce these symptoms. In some women the symptoms are mild, in others they can be severe. These symptoms may last only a few months or longer. Taking PREMPRO or PREMPHASE can alleviate these symptoms. If you are not taking hormones for other reasons, such as the prevention of osteoporosis, you should take PREMPRO or PREMPHASE only as long as you need it for relief from your menopausal symptoms.

To prevent thinning of bones. Osteoporosis is a thinning of the bones that makes them weaker and allows them to break more easily. The bones of the spine, wrists, and hips break most often in osteoporosis. Both men and women start to lose bone mass after about age 40, but women lose bone mass faster after the menopause. Using estrogens after the menopause slows down bone thinning and may prevent bones from breaking. Lifelong adequate calcium intake, either from diet (such as dairy products) or from calcium supplements (to reach a total daily intake of 1,000 milligrams per day before menopause or 1,500 milligrams per day after menopause), may help to prevent osteoporosis. Regular weight-bearing exercise (like walking and running for an hour, 2 or 3 times a week) may also help to prevent osteoporosis. Before you change your calcium intake or exercise habits, it is important to discuss these lifestyle changes with your doctor to find out if they are safe for you.

Since estrogen use has some risks, only women who are likely to develop osteoporosis should use estrogens for prevention. Women who are likely to develop osteoporosis often have the following characteristics: White or Asian race, small, slim body frame, cigarette-smoking habit, family history of osteoporosis (in a mother, sister, or aunt), early menopause either natural or because of surgical removal of ovaries ("surgical menopause").

To treat vulvar and vaginal atrophy (itching, burning, dryness in or around the vagina, difficulty or burning on urination) associated with menopause.

WHO SHOULD NOT USE ESTROGENS

During pregnancy. If you think you may be pregnant, do not use any form of estrogen-containing drug. Using estrogens while you are pregnant may cause your unborn child to have birth defects. Estrogens do not prevent miscarriage.

If you have unusual vaginal bleeding which has not been evaluated by your doctor. Unusual vaginal bleeding can be a warning sign of cancer of the uterus, especially if it happens after menopause. Your doctor must find out the cause of the bleeding so that he or she can recommend the proper treatment. Taking estrogens without visiting your doctor can cause you serious harm if your vaginal bleeding is caused by cancer of the uterus.

If you have had cancer. Since estrogens increase the risk of certain types of cancer, you should not use estrogens if you have ever had cancer of the breast or uterus.

If you have any circulation problems. Estrogen drugs should not be used except in unusually special situations in which your doctor decides that you need estrogen therapy so much that the risks are acceptable. Women with abnormal blood clotting conditions should avoid estrogen use (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

When they do not work. During menopause, some women develop nervous symptoms or depression. Estrogens do not relieve these symptoms. You may have heard that taking estrogens for years after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence for these claims and such long-term estrogen use may have serious risks.

After childbirth or when breastfeeding a baby. Estrogen should not be used to try to stop the breast from filling with milk after a baby is born. Such treatment may increase the risk of developing blood clots (see **RISKS OF ESTROGENS AND/OR PROGESTINS**). If you are breastfeeding, you should avoid using any drugs because many drugs pass through to the baby in the milk. While nursing a baby, you should take drugs only on the advice of your health care provider.

RISKS OF ESTROGENS AND/OR PROGESTINS

Cancer of the uterus. If you use any drug which contains estrogen, it is important to visit your doctor regularly and report any unusual vaginal bleeding right away. Vaginal bleeding after menopause may be a warning sign of uterine cancer. Your doctor should evaluate any unusual vaginal bleeding to find out the cause.

The risk of cancer of the uterus increases when estrogens are used alone, the longer they are used, and when larger doses are taken. There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure. The hormone combination you will be taking contains estrogen and progestin. This combination has been shown to provide the benefits of estrogen replacement therapy for the **USES OF ESTROGEN** listed above, while reducing the risk of a precancerous condition of the uterine lining (see **OTHER INFORMATION,** below).

However, additional risks may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include less favorable effects on blood fats as compared to Premarin® (conjugated estrogens tablets, USP) alone, unfavorable effects on blood sugars, and a possible increase in breast cancer risk (see *Cancer of the breast*, below). Usually, the smaller the dose and the shorter the duration of treatment, the more these effects are minimized. Check with your doctor to make sure you are using the lowest effective dose and only for as long as you need it.

If you have had your uterus removed, there is no risk of developing cancer of the uterus and no benefit to be gained by using a combination estrogen/progestin product.

Cancer of the breast. Most studies have not shown a higher risk of breast cancer in women who have ever used estrogens. However, some studies have reported that breast cancer developed more often (up to twice the usual rate) in women who used estrogens for long periods of time (especially more than 10 years), or who used high doses for shorter time periods. The effects of added progestin on the risk of breast cancer are unknown. Some studies have reported a somewhat increased risk, even higher than the possible risk associated with estrogens alone. Others have not. Regular breast examinations by a health professional and monthly self-examination are recommended for all women. Regular mammograms are recommended for all women over 50 years of age.

Gallbladder disease. Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the pancreas. Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting. Taking estrogens may cause changes in your blood clotting system. These changes allow the blood to clot more easily, possibly allowing clots to form in your bloodstream. If blood clots do form in your bloodstream, they can cut off the blood supply to vital organs, causing serious problems. These problems may include a stroke (by cutting off blood to the brain), a heart attack (by cutting off blood to the heart), a pulmonary embolus (by cutting off blood to the lungs), or other problems. Any of these conditions may cause death or serious long-term disability.

Excess calcium in the blood. Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

During pregnancy. There is an increased risk of birth defects in children whose mothers take this drug during the first four months of pregnancy. Several reports suggest an association between mothers who take these drugs in the first trimester of pregnancy and genital abnormalities in male and female babies. The risk to the male baby is the possibility of being born with a condition in which the opening of the penis is on the underside rather than the tip of the penis (hypospadias). Hypospadias occurs in about 5 to 8 per 1,000 male births and is about doubled with exposure to these drugs. There is not enough information to quantify the risk to exposed female fetuses. However, enlargement of the clitoris and fusion of the labia may occur, although rarely.

Therefore, since drugs of this type may induce mild masculinization of the external genitalia of the female fetus as well as hypospadias in the male fetus, it is wise to avoid using the drug during the first trimester of pregnancy. These drugs have been used as a test for pregnancy, but such use is no longer considered safe because of possible damage to the developing baby. Also, more rapid methods for testing for pregnancy are now available. If you take PREMPRO or PREMPHASE and later find you were pregnant when you took it, be sure to discuss this with your doctor as soon as possible.

SIDE EFFECTS WITH ESTROGENS AND/OR PROGESTINS

In addition to the risks listed above, the following side effects have been reported with estrogen and/or progestin use: Nausea, vomiting, pain, cramps, swelling, or tenderness in the abdomen. Yellowing of the skin and/or whites of the eyes. Breast tenderness or enlargement. Enlargement of benign tumors ("fibroids") of the uterus. Irregular bleeding or spotting. Change in amount of cervical secretion. Vaginal yeast infections. Retention of excess fluid (this may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease). Mild spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes. Worsening of porphyria. Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses). Mental depression. Involuntary muscle spasms. Hair loss or abnormal hairiness. Increase or decrease in weight. Change in sex drive. Possible changes in blood sugar.

REDUCING THE RISKS OF ESTROGEN/PROGESTIN

If you decide to take an estrogen/progestin combination, you can reduce your risks by carefully monitoring your treatment.

See your doctor regularly. While you are taking PREMPRO or PREMPHASE, it is important to visit your doctor at least once a year for a checkup. If you develop vaginal bleeding while taking estrogens, you may need further evaluation. If members of your family have had breast cancer or if you have ever had breast lumps or an abnormal mammogram (breast X-ray), you may need to have more frequent breast examinations.

Reassess your need for treatment. You and your doctor should reevaluate whether or not you still need estrogen at least every 6 months.

Be alert for signs of trouble. If any of these warning signals (or any other unusual symptoms) happen while you are using estrogen/progestin, call your doctor immediately:

- Abnormal bleeding from the vagina (possible uterine abnormality).
- Pains in the calves or chest, a sudden shortness of breath or coughing blood (indicating possible clots in the legs, heart, or lungs).
- Severe headache or vomiting, dizziness, faintness, or changes in vision or speech, weakness or numbness of an arm or leg (indicating possible clots in the brain or eye).
- Breast lumps (possible breast cancer; ask your doctor or health professional to show you how to examine your breasts monthly).
- Yellowing of the skin and/or whites of the eyes (possible liver problems).
- Pain, swelling, or tenderness in the abdomen (possible gallbladder problem).

OTHER INFORMATION

1. Estrogens increase the risk of developing a condition (endometrial hyperplasia) that may lead to cancer of the lining of the uterus. Taking progestins, another hormonal drug, with estrogens lowers the risk of developing this condition. Therefore, since your uterus has not been removed, your doctor has prescribed PREMPRO or PREMPHASE, which includes both a progestin and estrogens.

You should know, however, that taking estrogens *with* progestins may have unhealthy effects on blood sugar which might make a diabetic condition worse. Additional risks include a possible further increase in breast cancer risk which may be associated with long-term estrogen use.

Some research has shown that estrogens taken *without* progestins may protect women against developing heart disease. However, this is not certain. The protection shown may have been caused by the characteristics of the estrogen-treated women and not by the estrogen treatment itself. In general, treated women were slimmer, more physically active, and were less likely to have diabetes than the untreated women. These characteristics are known to protect against heart disease.

You are cautioned to discuss very carefully with your doctor or health care provider all the possible risks and benefits of long-term estrogen and progestin treatment as they affect you personally.

2. Your doctor has prescribed this drug for you and you alone. Do not give the drug to anyone else.

3. If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

4. Keep this and all drugs out of the reach of children. In case of overdose, call your doctor, hospital, or poison control center immediately.

5. This summary provides the most important information about PREMPRO and PREMPHASE. If you want to know more, ask your doctor or pharmacist to let you read the professional labeling. The professional labeling is also published in a book called the *Physicians' Desk Reference*, which is available in bookstores and public libraries.

Keep out of reach of children.

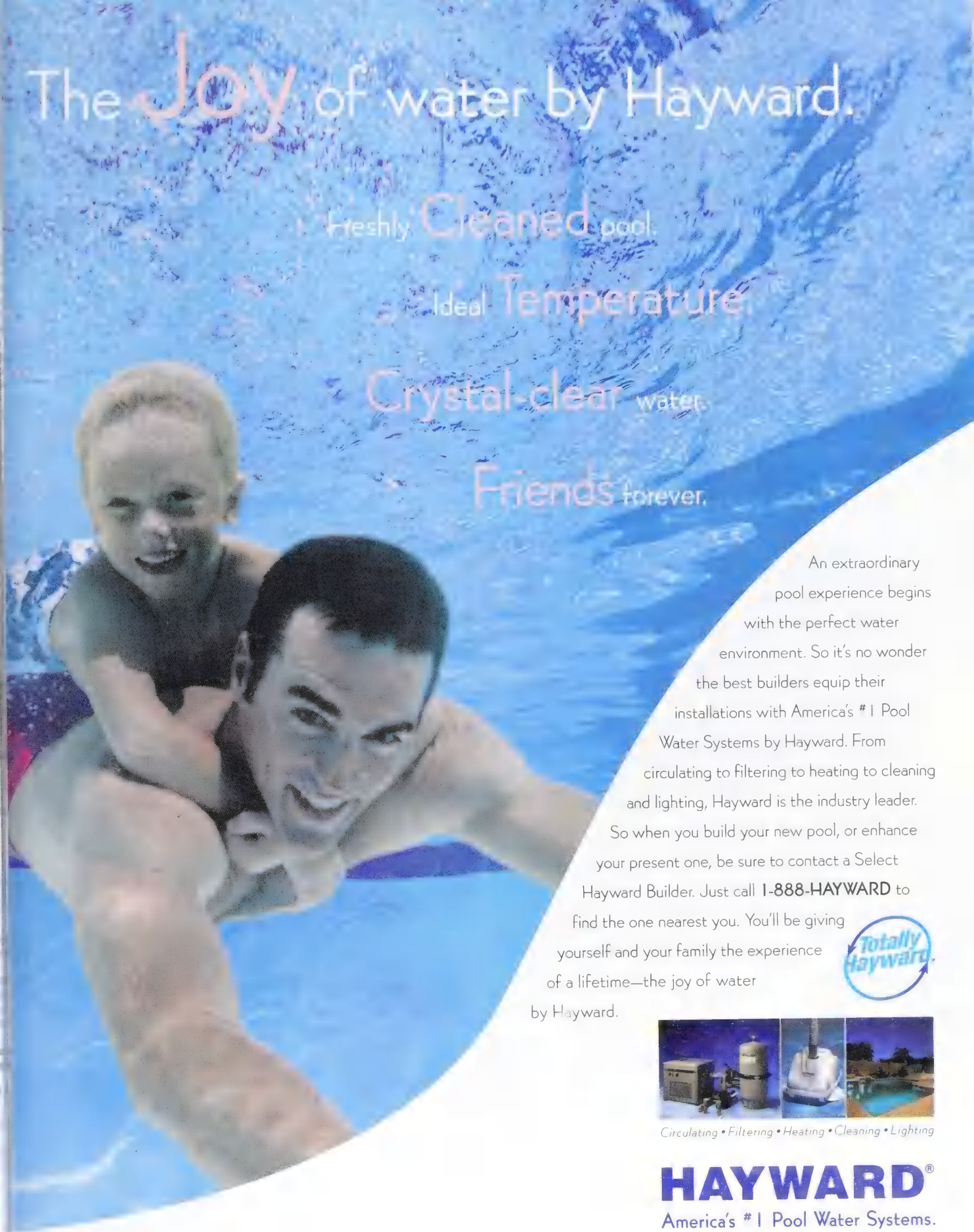
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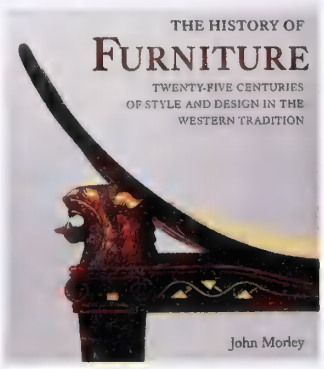
DECORATING

By Elizabeth H. Hunter



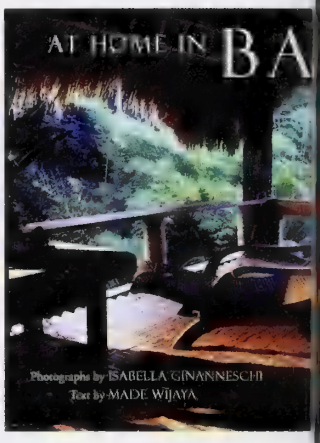
Rancho Deluxe: Rustic Dreams and Real Western Living, by Ala Hess (Chronicle Books, $40). "The ranch was once a practica dusty, unglamorous homestead, a place of hard work and scar leisure," writes Hess. How did it move from such Spartan or gins to the romantic place we think of today? The answer: wit a healthy kick from the entertainment industry. Even befo John Ford westerns, Wild West shows had begun to mythol gize the cowboy's life. Hess shows 31 ranches, from onc working operations in Texas to palaces near Hollywood bui by media cowhands like Will Rogers and Hopalong Cassid

The History of Furniture by John Morley (Bulfinch Press, $75) begins in Egypt and goes through Eames, tracing themes of order and fantasy, or more precisely, of classical (Louis XVI and Biedermeier, for example) and anti-classical (Gothic and rococo) styles. The erudite but divertingly lively text is a joy to read.



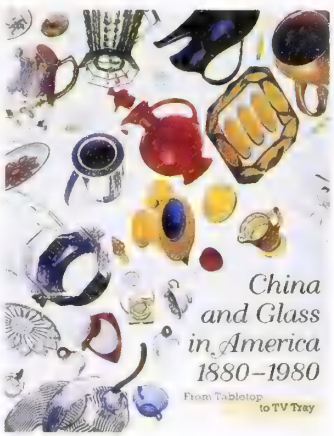


At Home in Bali, photographs by Isabella Ginanneschi, text by Made Wijaya (Abbeville Press, $50). Wijaya, who prefers "architecture that looks as if it's an excuse for a fabulous garden," shows many bungalows and pavilions open to mountain tops, rice fields, and ocean views. Most home owners are expatriates, and the lush photography will make you want to move there too.

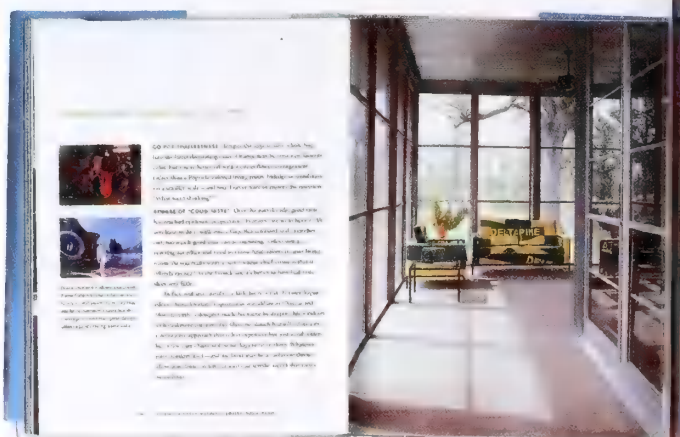


Yes/No Design, by Diane Love (Rizzoli, $35). Part I of this beautiful workbook comprises sets of yes/no exercises devised to uncover your real taste in decoration. The method evokes gut-level responses to a variety of rooms, colors, shapes, and textures, thereby circumventing the normal self-restricting impulses born of concerns about cost, fashion, and feasibility. Part II shows how to apply your new-found taste.

Living in Style Without Losing Your Mind, Marco Pasanell (Simon & Schuster, $30). This slim book bristles with pr nouncements: "Memory is an important part of a great int rior"; "Great style is the product of a full life"; "Limit yours to one major purchase from a home furnishings chain." B once you get used to Pasanella's bossy tone, you can learn a l from his advice, all aimed at making your house reflect wh you actually are: "In a world where everything is starting look like everything else great design is a little off."



China and Glass in America, 1880–1980, by Charles Venable, et. al., photography by Tom Jenkins (Abrams, $50). Published in conjunction with a show of the same name organized by the Dallas Museum of Art, this hefty, lavishly illustrated volume traces production and marketing of tableware—domestic and imported—over a 100-year period.





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By Christine Pittel

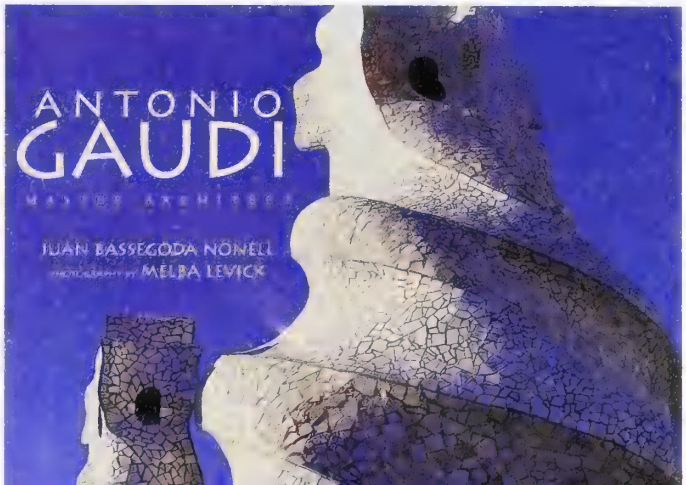


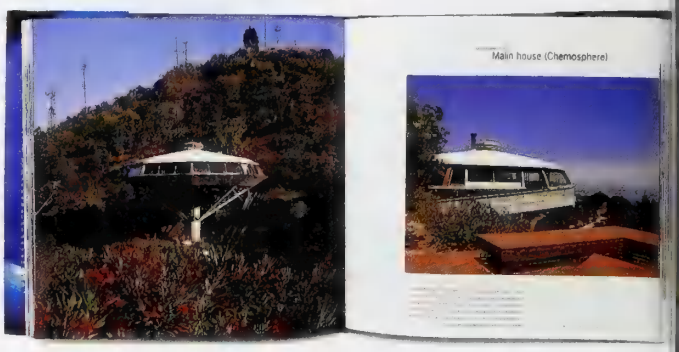
Building Blocks, monographs with photography by Ezra Stoller (Princeton Architectural Press, $20 each). Built around images by one of America's preeminent architectural photographers, each compact volume in this impeccably curated series is devoted to a single, seminal work by a modern master. The introductory essays reveal intriguing tidbits: Frank Lloyd Wright wanted to coat Fallingwater's terraces in gold leaf.

John Pawson: Works, by Deyan Sudjic (Phaidon Press, $60). Even simplicity has a subtext, and Sudjic knows the stories behind the monastic spaces that illustrate this austere gospel of minimalism preached by its most prominent, London-based practitioner. Natural light is the revelation in buildings and interiors calmed by pure lines and plain, undecorated surfaces.



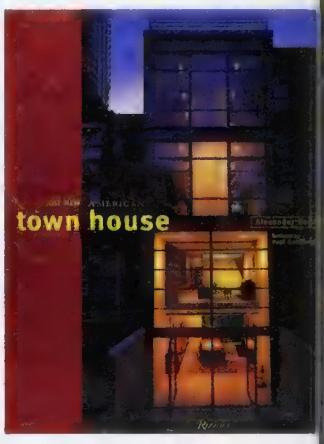
Antonio Gaudi, Master Architect, by Juan Bassegoda Nonell, photography by Melba Levick (Abbeville Press, $35). A sumptuously photographed tour through the strange and beautiful buildings by the turn-of-the-century Catalan eccentric that takes full advantage of recent restorations. Without the grime, a delirious universe of animistic detail emerges. Sinuous animal, vegetable, and mineral forms populate the hallucinatory cracked-tile dreamscapes done by this shy mystic.

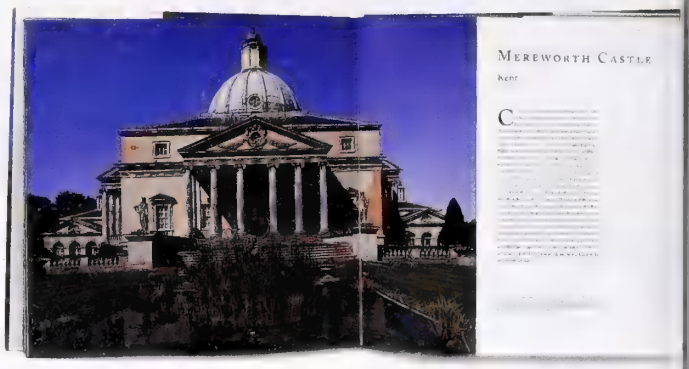




The Architecture of John Lautner, by Alan Hess, photography by Alan Weintraub (Rizzoli, $75). One of the few acolytes of Frank Lloyd Wright to survive the master and go on to follow his own vision, this underappreciated Los Angeles architect who died in 1994, took the concept of organic architecture and launched it into orbit. A favorite movie location, the 1961 Chemosphere house (above) typifies futuristic projects in which Lautner's abstract concrete forms, zooming lines, and acrobatic engineering defy convention and gravity.

The New American Town House, by Alexander Gorlin (Rizzoli, $60). Sprawl may be getting all the press, but American cities, as if by stealth, are becoming more dense. From New York to San Diego, the old-fashioned town house is making a comeback—though updated with loftlike interiors. Architect Gorlin knows the subject inside out: he designed two appealing examples here.





The Palladian Ideal, by Joseph Rykwert, photography by Roberto Schezen (Rizzoli, $85). After an illuminating introduction, this stately volume opens with photographic essays documenting Andrea Palladio's best-known Veneto villas. Grafting classical, templelike forms to vernacular construction, the 16th-century architect invented a hybrid style that was exported to the rest of Europe and America through the illustrated plan books of the time. After Gothic architecture this was the first international style, and the book's second half segues to Palladian buildings in England, France, Germany and the United States.

(Continued on page 11)

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IN OLD MONTEREY

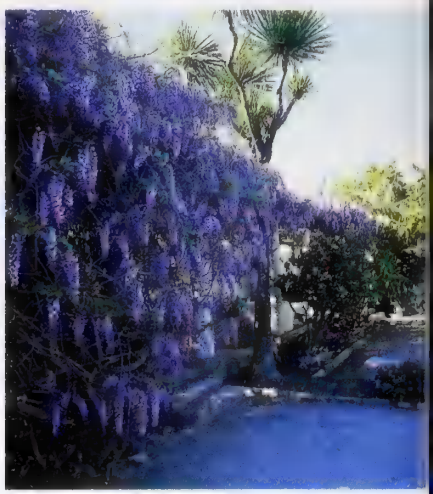
Enclosed by pickets or hidden behind adobe walls, the historic gardens of this California town bloom abundantly now that dedicated volunteers care for them

By Sara Solovitch







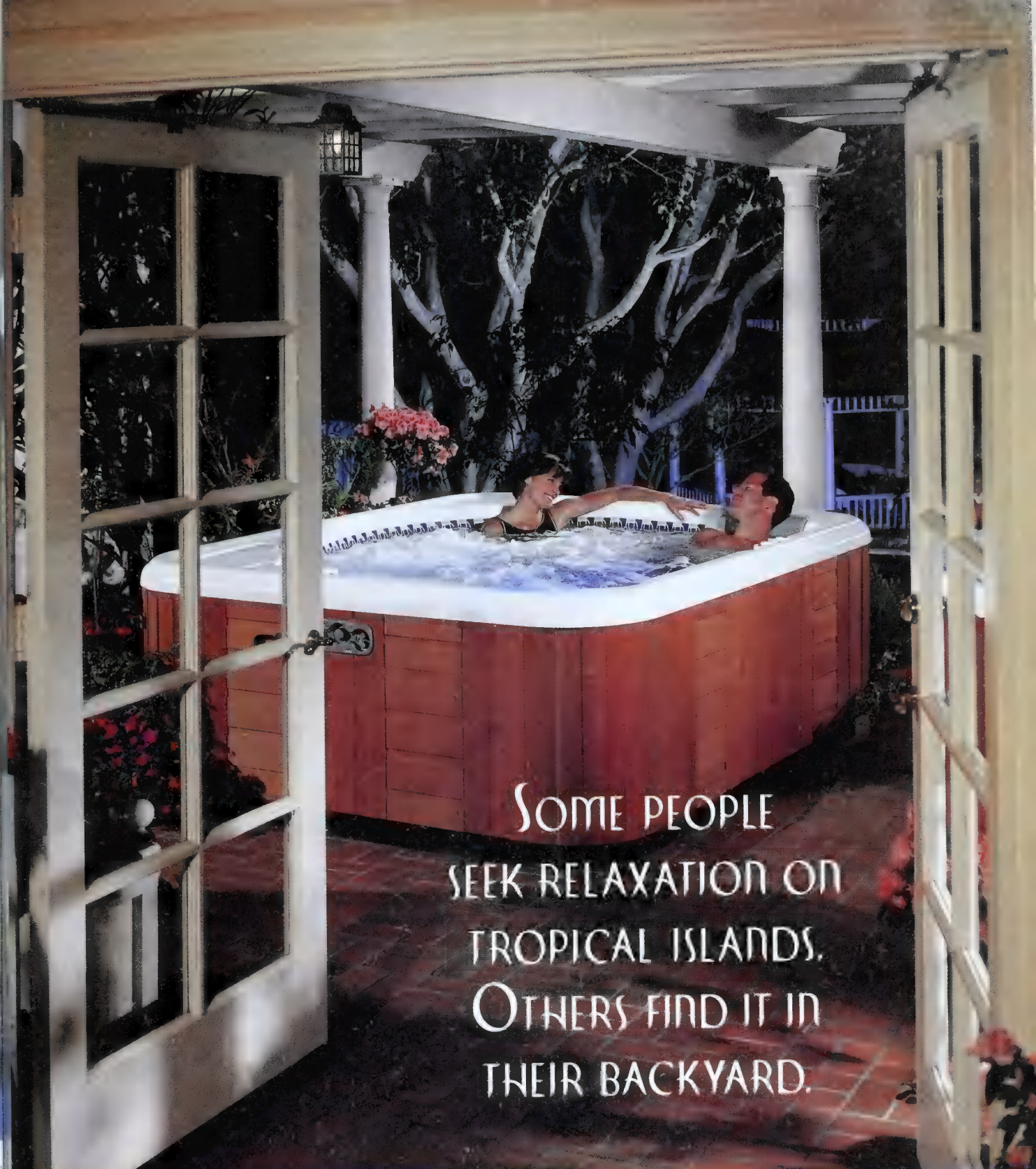


The pepper tree in front of the Francis Doud House in Monterey is so massive and gnarled that I'm tempted to plunk myself into the crook of its weighty arms and pretend that I've fallen back in time. Inside the picket fence, where the faint chocolate smell of viburnum mixes with the perfume of *Philadelphus*, it's easy to imagine the landscape architect, Florence Yoch, raking the walkways of this compact garden, as she did just two days before her death in 1972 at the age of 81. Yoch designed the landscape for Tara in *Gone With the Wind*, the olive groves of *Romeo and Juliet* (the 1936 version with Norma Shearer and Leslie Howard), and the gardens of such Hollywood estate owners as George Cukor and David O. Selznick. The Doud garden is a far cry from these elaborate creations, yet it bears her dramatic signature. Wisteria climbs the columns of a pergola, twining with languorous 'Belle of Portugal' roses, black velvet salvias border the paths, and slender stalks of *Gladiolus tristis* shoot up daintily. At night you can smell the fragrance of these gladioli a block away.

The garden at the Doud House, an 1860s clapboard house built in New England style by a wealthy entrepreneur, is but one of the city's twelve historic gardens. Some are so hidden away behind adobe walls that the locals refer to them as "secret gardens." They're smack in the middle of the city, part of a public park system that runs through old Monterey, but you would never find them without a map.

Most of the gardens belong to the state of California, bequeathed by descendants of their original owners. Years of neglect had left them looking bedraggled and withered until four years ago, when a group of passionate local gardeners—under the aegis of the Historic Garden League—committed itself to the work of restoring some of these spaces. They began with the Doud House, where ivy so completely shrouded the L-shaped garden that you could hardly see the double stairs leading up to the little back porch with its expansive views of Monterey Bay. For several >

At the Francis Doud garden (above left), wisteria and 'Belle of Portugal' roses bloom together luxuriantly on the classically detailed pergola. From the top: Draecena,* Echium candicans *and pink society garlic in the Stevenson garden. Centranthus flourishes against an adobe brick wall at the Cooper-Molera house. Wisteria sinensis in the courtyard of the Pacific House.



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long weekends they came with their gloves, rakes, pruning shears, hoes, and garbage bags, and when they were finished, they had taken out six truckloads of ivy. Now you can enjoy a formally pruned yew and an old almond tree, planted, as was the wisteria, by Yoch. Around the corner, an olive jar from Italy, large enough for a child to climb inside, stands by the wall.

Today, Al Graham, a volunteer docent for the Historic Garden League, smiles at the memory of all that work as he guides me around town to see the Doud House, the Robert Louis Stevenson House, the Pacific House, and the Cooper-Molera Adobes. I couldn't want a better escort than Graham, a sixty-something local historian, amateur horticulturist, and natural-born teacher. His family has lived in Monterey since 1800, when his great-, great-, great-grandfather arrived as a corporal with the Spanish Mission and was awarded an eight-mile-long land grant for his service. Given this legacy, it's not surprising that almost every street in Monterey yields a harvest of immediate and ancestral memories for Graham. "This was once the governor's house," he tells me, peering through the window of the empty Alvarado adobe. "His wife lived in a house across town and he installed his mistress here—she was one of my relatives. One day, he took her to a party and people were so outraged that they threw him out of office."

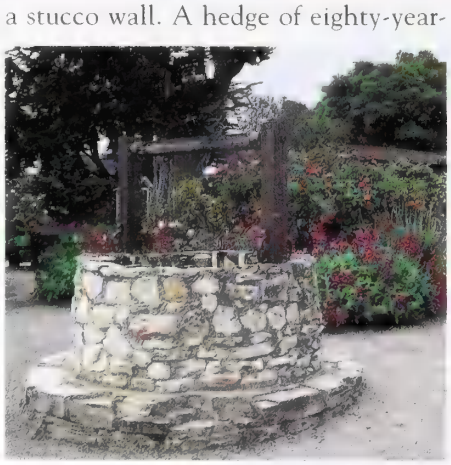
Graham's stories helped guide my meanderings through the various gardens, as we followed the trail of bronze medallions that, like Hansel's breadcrumbs, define the "Path of History." A map is free at the visitor's bureau.

My favorite garden turned out to be the half-acre retreat behind the Robert Louis Stevenson House, an old boarding establishment named for the author who stayed here for six weeks in 1879. According to local legend, his descriptions of *Treasure Island* were inspired by the landscape of Point Lobos, about six miles south of Monterey, with its rocky cliffs and cypress trees.

The peaceful garden is not small by any means, yet it feels intimate with lots of nooks and private spaces, benches and birdbaths. Laid out in the 1940s by a local gardening group, the design is a Victorian fantasy with narrow winding paths looping around free-form beds. These beds overflow with masses of Icelandic poppies, cineraria, and *Iochroma* and give the garden a lush, flowery look quite different from Spanish-style courtyards, where wide-open plazalike spaces are planted only around their perimeters. The Stevenson garden has as its centerpiece a forty-foot-tall dawn redwood, an unusual deciduous variety of sequoia brought back from China sixty years ago by botanists from the University of California at Berkeley. Every few weekends, the volunteer gardeners march in to uproot invasive hebe and agapanthus.

Graham and I follow the Path of History to the Pacific House, a former soldiers' barracks across from the Monterey waterfront. The courtyard of the adobe barracks, called Memory Garden, was designed in Spanish colonial style in 1926 by Frederick Law Olmsted, Jr., son of the landscape architect responsible for Central Park in New York. After studying with his father, Olmsted the younger went on to design Washington's National Mall. A seven-foot-high stucco wall encloses the courtyard, which is wide enough for 600 people to gather at one time. And they do, at receptions and barbecues, such as the Merienda, Monterey's annual birthday party.

Four stately southern magnolias, each about seventy years old, mark the center of the main courtyard, and an enormous blue wisteria spills over a stucco wall. A hedge of eighty-year-old fuchsias and 'Cecile Brunner' roses separates the courtyard from a narrow, adjoining garden where a Mediterranean-style fountain made of 24-karat-gold tiles glitters in the sun, a 'Ponderosa' lemon tree yields fruit bigger than grapefruit, and a dwarf pomegranate bush blooms with orange crepe-paper-like flowers.



An old stone well stands in the center of the authentic garden at the Cooper-Molera Adobes. Centranthus, lavender, and a mix of roses bloom behind it.

Olmsted's blueprints for the garden still exist, and they were consulted during the recent restoration. But of all the secret gardens in Monterey, the most historically accurate is the two-and-a-half-acre plot within the 19th-century Cooper-Molera complex, a National Trust site on the Path of History.

Frances Grate gets credit for that. A slight woman, Grate is so strong-willed and determined that you don't notice at first how small she is. With a master's degree in history and a love of gardening she was well prepared for the job. In 1985, when the state was completing the restoration of the Cooper-Molera, Grate looked around, saw precious little planting, and asked the superintendent of state parks if she could have a hand in creating a historic period garden for the 18[illegible] house. Go for it, was the answer.

For the next five years, Grate consulted old paintings and drawings, tracked down 150-year-old seed and flower catalogues for a listing of what varieties were available and popular during the gold rush era, and visited libraries throughout the state to pore over horticultural magazines and books. She returned to her alma mater, Duke University, where a botany professor allowed her to copy *The Botanical Register*, an English publication with introduction dates of species worldwide. Her final plant list had one major premise: Everything on it had to have been introduced to California prior to 1865, the year John Rogers Cooper and his wife left Monterey for San Francisco. The fruit trees in the orchard, the tea rose and 'Jeanne d'Arc' rose bushes, the culinary and medicinal herbs are all horticulturally true to the time. "I have a love for the romance of where plants come from," Grate says.

Most importantly, Grate researched the history of the family for whom the adobe was named. Cooper w[illegible]

Yankee sea captain who first sailed his ip into Monterey in 1823 and soon er fell in love with the much younger carnacion Vallejo, member of one of lifornia's most illustrious families. In ing her research, Grate found herself creasingly drawn to Encarnacion. The eper Grate delved, the stronger Dona carnacion's presence became, until entually one of her main goals was to eate a garden where the 19th-century triarch would be right at home.

"I feel her sometimes just over my oulder," Grate says. "If she were here, e would ask me, 'Where is the Manna lily?' And I would tell her, 'I tried, ried many times to grow it, but it's not ppy in this garden.' Being religious, wever, she would want it."

Since Catholicism was such an portant part of Encarnacion's life, ate sought to include flowers with a igious connotation, like the passionwer, a vine brought to California from azil by priests. Each part of the flower onates with Christian symbolism: The ge recalls Christ's crown of thorns; the e stamens stand for the five wounds on his body; and the three pistils represent the Holy Trinity.

Only one remaining apple tree nted by John Cooper still bears fruit, Grate restocked the orchard with additional varieties: 'Bellflower', 'Winter armain', 'Red Astrachan', and ravenstein'. She oversaw an herb gar- n with all the essentials, from calen- la (once used for thickening gravy) lemon verbena (which housewives ould let boil in a pot of water to imbue eir houses with lemon fragrance).

The garden exudes a serenity and arm that make it a haven from the odern world. Just on the other side of e adobe wall there's a Safeway parking full of cars, SUVs, and shopping carts, t you'd never know it wandering rough John Cooper's orchard, pausing side the hollow walnut tree, or stepng around one of the Minorca chicks. Originally from Spain, they too are storically accurate. Their ancestors me to California with the padres. ■

ra Solovitch last wrote for House autiful in December 1999.

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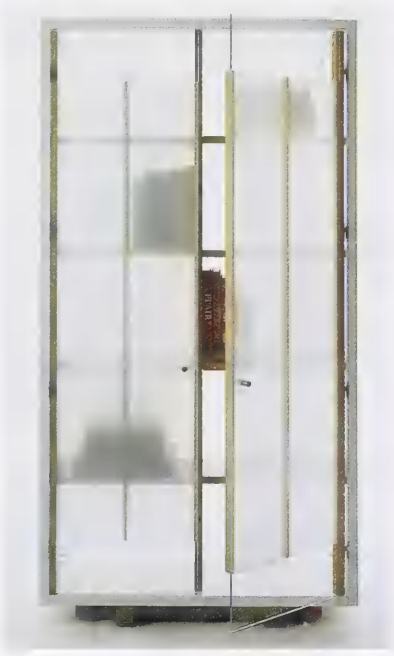
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SLEIGHT OF HAND

Designer Dakota Jackson conjures with transparency and opacity to create two new furniture collections whose elusive elegance is no illusion

By Christine Pittel











Tabletops that practically levitate and doors that reveal as they conceal come naturally to New York designer Dakota Jackson. The former magician may have retired his top hat and wand but he's still practicing wizardry, this time with white leather, pale wood, polished steel, and translucent glass. "The difference is that in magic you hide the craft, while in design you expose it, emphasizing the structure in order to show the underlying ideas," he says. On the new Bump Wave Chair, Jackson articulates the separate parts, and the half-in gap between arms and seat makes both appear to float weig lessly. Laminated glass fogs our view of the Mainframe boo case's contents. Jackson warms cool whites with bentwo legs, and sets gentle curves against straight lines. Space pas through and around the light, skeletal frameworks. In t hands of this master illusionist, a solid cabinet seems to vap ize and vanish into thin air. ■

"We wouldn't let strangers touch us the way chairs do," says Dakota Jackson, who fosters that intimate relationship by making sure anything the body engages on the Bump Wave chair (above left) is soft and curved. Clockwise, from top cente Translucent material is injected between two layers of glass on the Mainframe bookcase to create the misty effect; surprisingly the ribs of the veiled grid separate when the door is opened. Dakota Jackson. The Bump Wave ottoman balance on anigre-veneered legs. A frosted-glass square on the Bump Wave occasional table appears to hover over its base.

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House Beautiful
JULY 2000





SUMMERTIME, YOUR WAY

hotographer Timothy Greenfield-Sanders did me a big **ıvor** when he offered me his lovely lakeside pictures. We ave previously published some of the moody black-and-hite portraits for which he is famous, including those you w last month of our "giants of design," but it was the phoographic album of his family's part-time life on Lake scawana, New York, that told me how to open this issue. very year we celebrate the pleasures of my favorite season the July House Beautiful.

Timothy's story is a complete ode to summer, but naturally e didn't stop there because leisure living is a very personal atter. So in these pages our coverage ranges from the grade of a plebeian beach-resort cottage, accomplished by chitects Lee Mindel and Bruce Bananto over five hard-orking weekends, to a six-bedroom Hamptons estate decoted to the last inch by Charlotte Moss for a busy Manhattan uple with four children. When you see the stylish, comrtable, civilized interiors Charlotte created, you will under-and why the English country-house style she favors—all the rage in the 1980s—has never died, despite the subsequent inroads of minimalism and a modernist revival.

Also in this issue you will find a contemporary country house designed by architect Myles Weintraub in upstate New York, where he and his wife are cultivating a young vineyard, inspired by an idyllic vacation in rural France. Louise O'Callahan is an older hand at practical gardening—her bountiful Stonington, Connecticut, plantings feed a large extended family—but visitors could just as easily study her swaths of trees and flowers.

It takes time to learn everything our houses and gardens have to teach us, as this month's Thoughts of Home author writes from his single-wide mobile home at the end of a long dirt road in the Sierra Nevada foothills. Summer is an especially good time for reading, and I encourage you to enjoy this engaging essay by Steve Elliott, as well as some of the books we review here. Finally, don't overlook what Phyllis Theroux's mother has taught her about reading in Homing In.

We wish you all a good summer, your way.

Louis Oliver Gropp

EDITOR IN CHIEF

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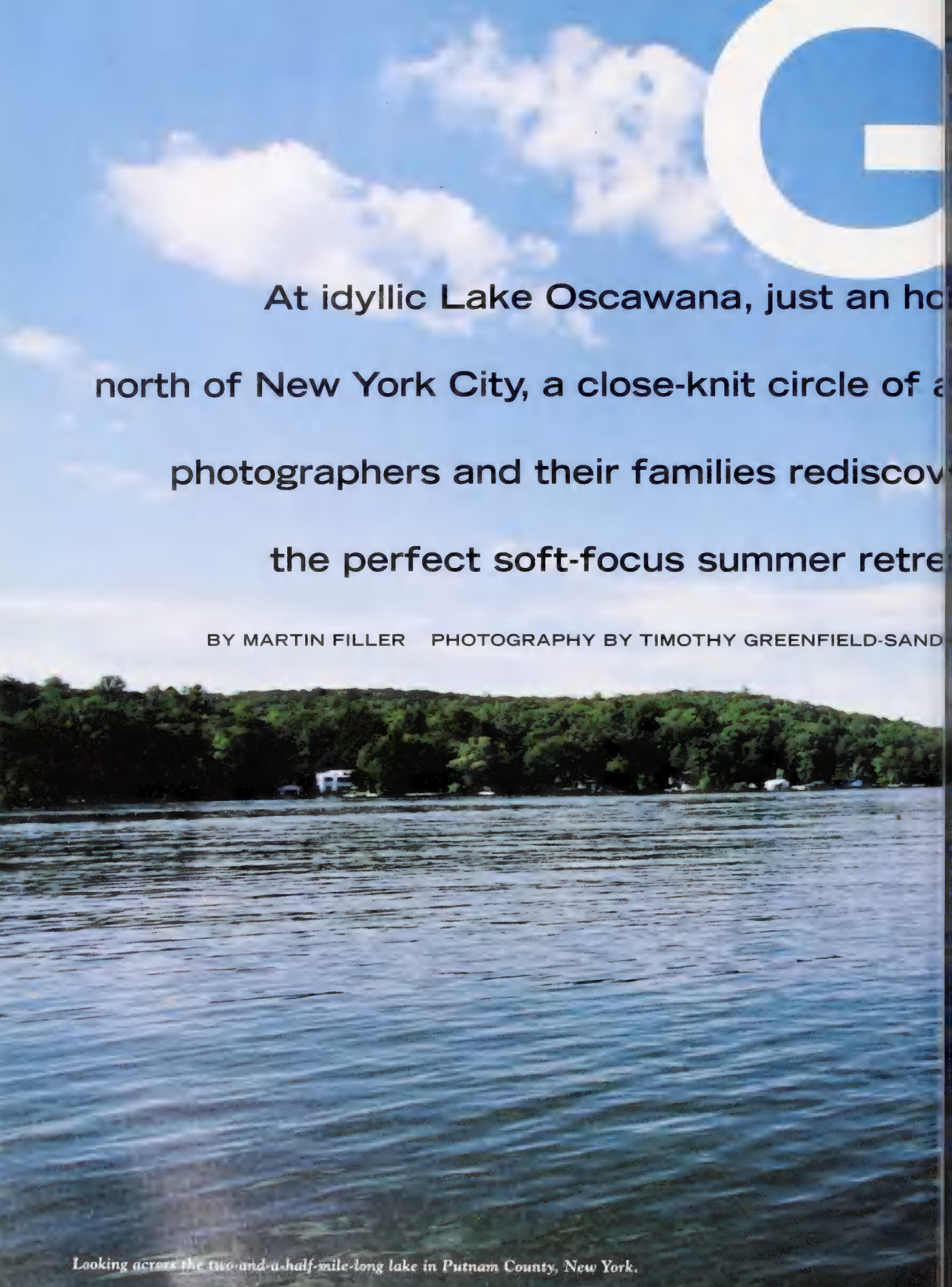
At idyllic Lake Oscawana, just an ho

north of New York City, a close-knit circle of a

photographers and their families rediscov

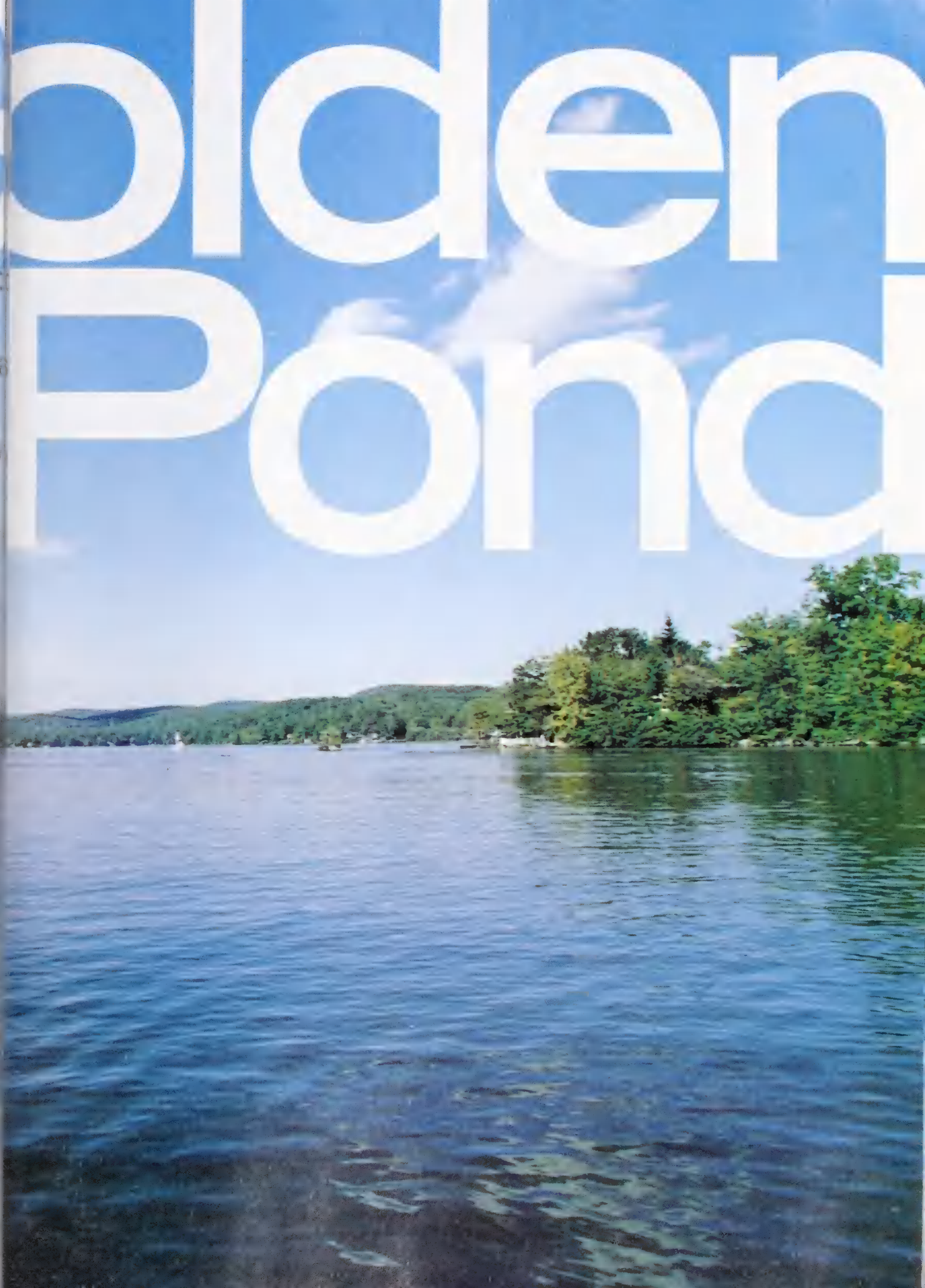
the perfect soft-focus summer retre

BY MARTIN FILLER PHOTOGRAPHY BY TIMOTHY GREENFIELD-SAND



Looking across the two-and-a-half-mile-long lake in Putnam County, New York.

olden Pond



Why summer resorts wax and wane can be a mystery. Given the wonderful leisure life that a group of creative New Yorkers have been enjoying over the past few years at Lake Oscawana in Putnam County, New York, it's hard to imagine that this getaway could ever have fallen out of favor. So near to the metropolis (55 miles due north) and yet so far from urban pressures, Lake Oscawana flourished during the twenties and thirties, when celebrities like Babe Ruth were drawn by the sparkling waters as well as by the raffish nightlife. After World War II, Lake Oscawana attracted quiet middle-class families. The handsome traditional houses that ring the lake rarely changed hands and it soon became the resort that time forgot, where the clock seemed to have stopped around the end of the Truman administration.

By the late eighties, these desirable and surprisingly affordable properties began coming on the market, and they appealed to Timothy Greenfield-Sanders, a filmmaker and photographer known for his black-and-white portraits of art-world luminaries. He and his wife, Karin, wanted a retreat for themselves and their two daughters that was close to the city but free of the hectic social life and style-consciousness of the Hamptons or Litchfield County, Connecticut. Only after moving to this retro-perfect place—with its shingled houses, old boats, and complete absence of showy contemporary architecture—did they find that several of Timothy's co-professionals had had the same idea. The newcomers soon coalesced into an extended summer family, a bond cemented by their children, some of whom have become each other's best friends.

Entertaining among the new Oscawanans has evolved into a series of simple rituals, often focused on the water. Sunday might begin with a gathering at one spot for a pancake breakfast, moving across the lake to a potluck lunch. A much-prized treat is the blueberry-raspberry-almond tart that Karin Greenfield-Sanders makes from her mother's recipe. The lazy afternoon ends with the sunset cocktail hour aboard a flotilla of boats the friends anchor at the center of the lake, tethered to the Greenfield-Sanders's party barge. Says the barge host, "Though there's no pressure to socialize, it's wonderful to have so many friends here when you want them."



Scenes of summer, left to right: Minnie Bennett and Luke Fleger with tableware from the Ralph Lauren Home Collection. Sundowner of chilled Veuve Clicquot. Fireplace in photographer Mike Starn and Anne Pasternak's cottage. Nancy and Doug Starn (also a photographer) with son Jules. Berry almond tart.



View from Nancy and Doug Starn's dining room. Midlake cocktail party on and around Karin and Timothy Greenfield-Sanders's party boat. Doug Starn at brother Mike's cottage. Nancy and Doug Starn's house.



At one foundation, stucco-and-fieldstone loggia. Artist John Bennett sketches ducks. Double-height living room at Nancy and Doug's.



An original outhouse. Old stone bridge. Wilsey Bennett, Lily and Isca Greenfield-Sanders playing cards. The Greenfield-Sanders's Snark sailboat.

TART RECIPE ON PAGE 115





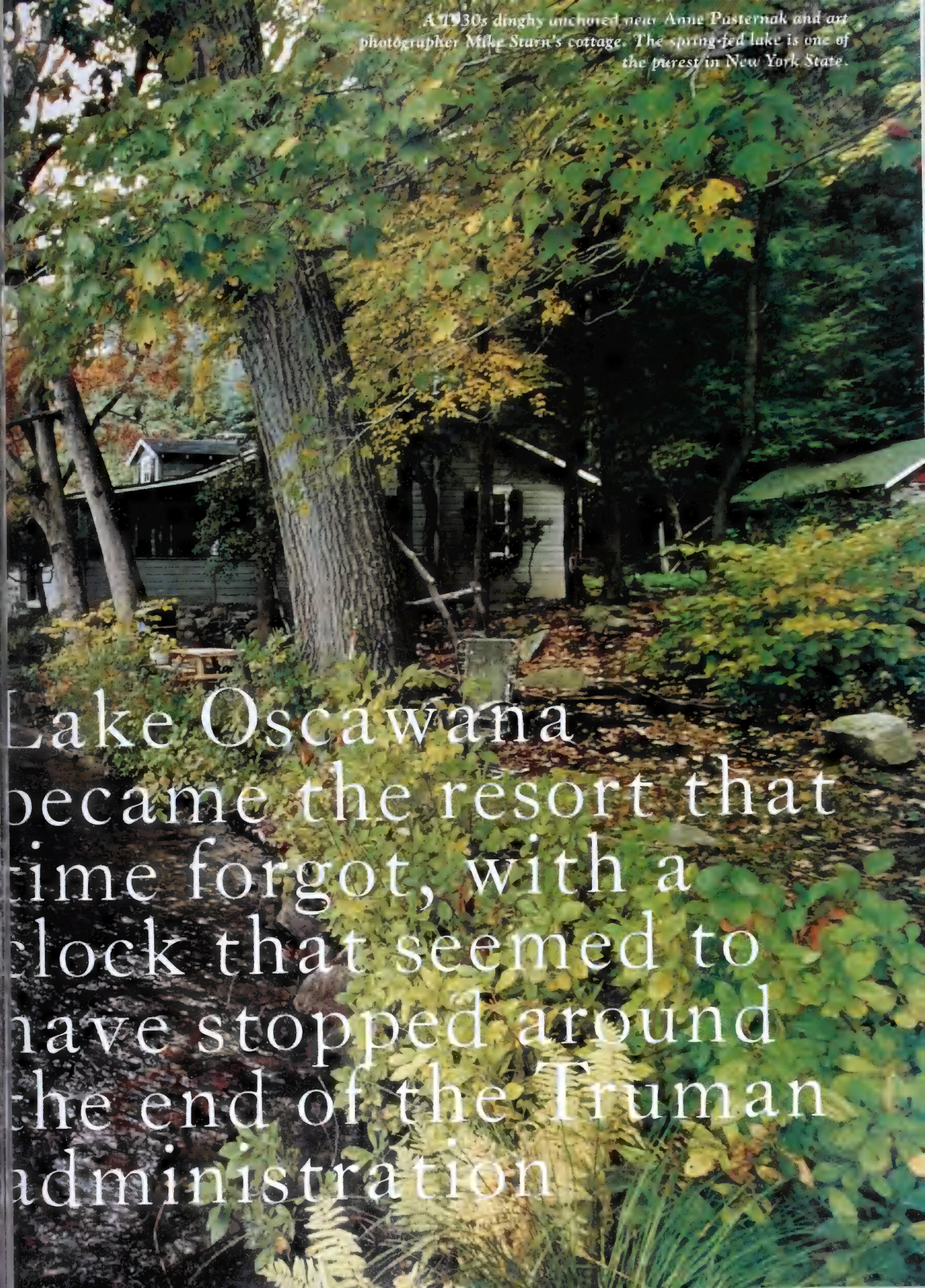












A 1930s dinghy anchored near Anne Pasternak and art photographer Mike Stern's cottage. The spring-fed lake is one of the purest in New York State.

Lake Oscawana became the resort that time forgot, with a clock that seemed to have stopped around the end of the Truman administration

COMPLETE AND UTTER CHARLOTT

When a Norman Rockwell–perfect family of six asked Charlotte Moss to decorate their sprawling Hamptons house, she knew that the luxurious, comfortable English country style was the only way to go



Even in this, the most "decorated" space in the completely renovated 1930s cottage, Charlotte Moss says she can't imagine the owners banning their children. Brunschwig's chinoiserie linen toile with Moss's favorite chartreuse was used for the curtains and sofa. Adding texture are a sisal rug, rattan coffee table, raffia-covered footstool, and Summerhill's tiger-striped chenille. Niermann Weeks panel gilt console.



By Christopher Petkanas
Photography by Pieter Estersohn
Produced by Sarah Kaltman Cantor

"If the house works, it's because I asked the right questions and listened closely to the answers," says decorator Charlotte Moss of the classic 1930s beach house whose renovation required not just replacing the roof and the cedar shingles, but taking the walls back to the studs. When banker Timothy Cronin and his wife, Alanna, first spelled out the kind of nest they envisioned, they spoke to Moss in abstractions—about color, comfort, openness, freshness. Is there such a thing as informal formality? That's what the Cronins hoped to achieve, and it was Moss's job to turn the abstract into the specific.

"Tim and Alanna didn't want to have an anxiety attack every time the kids walked in from the pool with wet bathing suits and grassy feet," says Moss. "So the house is relaxed while still managing to be what I call well-mannered." She gave them a proper dining room properly furnished for proper entertaining. With their swags and jabots, the living room curtains in a chinoiserie linen toile are a little dressier than you might expect to find in a summer place on the water, yet "not so important that you feel you







Painted by James Alan Smith, the aquatic murals in the poolhouse (opposite) were a dream work not just for the owners but for Charlotte Moss, who says it isn't every day that clients commit to such an ambitious, purely decorative project. A brick-and-bluestone floor lends its coolness to summer lunch at a teak garden table attended by chic but inexpensive bamboo folding chairs. This page, top to bottom: Shelter Island garden designer Lisa Stamm created a prospect across pool and field to an iron gazebo. The Cronin family at table. Nepeta fringes the porch, and filling the pots are sea oats, dahlias, nierembergia, burros' tails, and scented geraniums.



have to bow to them," Moss says. And she mixed English, Italian, and French antiques.

Moss did not once apply the brakes knowing that the children, ages eight to eleven, would have free run of the three-story, six-bedroom house. "No part is off limits, which I applaud," she says. "These are just incredibly respectful kids."

Though Moss had decorated their Park Avenue apartment in Manhattan, she did what she always does at the start of a job: grilled the client. Where do you like to read the Sunday paper? In bed or at the breakfast table? Is the bathroom someplace you retreat to, or are you one of those in-and-out types? What's at the top of your wish list? "John Fowler had an expression: the minutiae of life," says Moss. "It's terribly important."

For pure fantasy, nothing on the East End trumps the Cronins' poolhouse. Artist James Alan Smith's bottom-of-the-ocean wall paintings include a treasure chest painted with personal symbols of every family member: one child's sunglasses, another's snorkeling mask and flippers, their father's cufflinks.

Alanna got her most-wanted bed crown when Moss, on a Sunday sortie to SoHo in lower Manhattan, turned up a sensational, elaborately carved Venetian



The renovation of the cottage was so extensive that the Cronins could have decided against an official dining room, putting the space to another use, but they never considered it. Walls are glazed a rich cayenne color, with Hinson raffia applied below the chair rail. "I love the two-pedestal solid-plank-mahogany table because it can be dressed up or down," says Charlotte Moss, who surrounded the table with Georgian-style chairs. Button-back box-pleated Decorator's Walk cotton slipcovers have monograms in the style of Mavelot, court calligrapher to Louis XV. Moss indulged Alanna Cronin's love of seashells with a trompe l'oeil painting in a J. Pocker ebonized frame. Carved wood chandelier is a 1930s piece.



pelmet with a silver-gilt wash at the shop Paterae. "It's all about shopping," says Moss. "Decorators who fill in by buying over the phone and from pictures offered by unknown dealers—I just don't get them. If a client needs some garniture for a pair of brackets, I go out and find it. I told the Cronins we might get lucky on the headboard, and we did."

The master bathroom, done in honed cream-and-pink Botticino marble and a wallpaper with silvery butterflies, was conceived as a luminous sanctuary where Alanna could kick off her Manolos and pretend she is not the mother of four lovable but occasionally exhausting children. The lady of the house slips into an extravagantly decked tub with treillage panels, dries off on a Victorian slipper chair. On Sundays she reads the paper at a huge old French iron table on a wraparound back porch generously furnished with white wicker set off by crisp cushions in navy cotton duck.

While Moss claims to be essentially an "editor" for her clients, she is not so self-effacing as to recede into the background. As those familiar with her work can tell at glance, the Cronins' Hamptons getaway is complete and utter Charlotte. "This is the style I'm most comfortable with," she says. "This English country look dominated the 1980s, and it was never surpassed. And it's the style I'm most knowledgeable about. Why on earth would I do anything else?"





"I wanted the people who sleep here to feel cocooned in fabric," Charlotte Moss says of the guest room (above right), which is lavished with a Manuel Canovas toile de Jouy—even on the ceiling. Moss designed the luxurious master bathroom (below right) as a place where Alanna Cronin, a sometimes besieged mother, could unwind. Floor is tumbled Carrara marble from Alan Court & Associates. Opposite: Cronin was able to check one off her wish list when Moss turned up with the Venetian pelmet below which hangs another Manuel Canovas toile. This, the master bedroom, has a Stark seagrass carpet, 1940s wicker chair with Rose Cumming chintz seat.





5-DAY WONDER

th hard labor over few long weekends, two chitects turned what e owner called a "trailer thout wheels" into this ıic and comfortable ashore retreat

Christopher Petkanas
otography by Jonn Coolidge



hitect Lee Mindel's house may be humble but ıe of the furnishings are choice, such as the master room's custom sofa and chair. Andre Dubreuil's ıera-lens candelabra poses on a $22 Ikea birch table ɔse legs Mindel replaced with a dog's bed. Opposite: ıirror the same size as the living room's largest window ıgs above a bronzed-steel console. Vistosi vases.

Architect Lee Mindel has no illusions about his 1,400-square-foot 1920s ultimate fixer-upper in North Sea, New York, an enclave on Peconic Bay that is sometimes called the un-Hampton. "My house is like a trailer without wheels," he says.



Still, Mindel is as proud of his hideaway as any manse built by his firm, Shelton, Mindel & Associates: "If you identify the problems, change can be effected with very little money. All you need are basic skills and sweat."

The "before" pictures here show the house in May of 1999. The 'after" pictures depict it in early summer, after Mindel and architect Bruce Bananto, who shares this retreat, toiled over five three-day weekends. When the men were not feeding a Dumpster, they were shuttling between Ikea and Home Depot.

What they began with was a series of disharmonious, nearly same-size rooms composed of cheap elements: knotty-pine "shoe-polished" pan Victorian-style light fixture terned vinyl flooring. And window was a different size.

Mindel's remedy was simpler and more dignified ma consistently throughout the An enclosed porch appended of three identical bedrooms created a hierarchy amo spaces. The team neutralized the paneling with white se paint. Sisal saved the day even in the bathrooms where, says, the new waterproof type works like a dream. He windows with a single treatment—ceiling-to-floor musl tains—and installed faux porcelain sockets with mirrore in the ceilings.

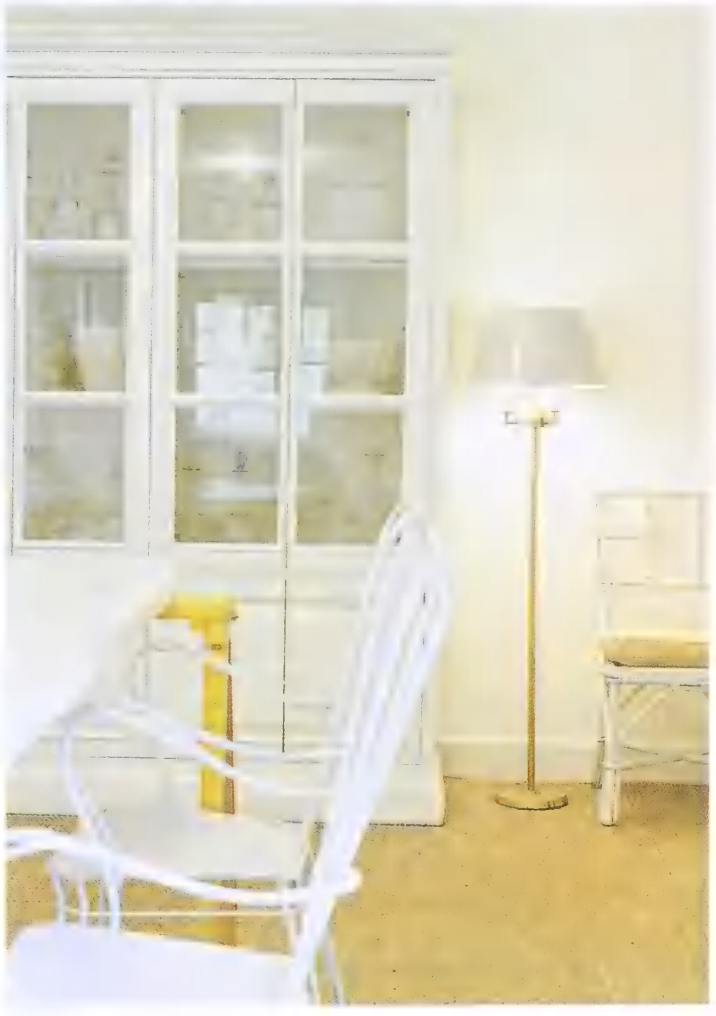
The curtains cost $13 a panel at Ikea. The perso chose them is an esteemed architect who designs seven houses. This could be a new definition of the word *range*

The living room (top) is a repository for the furniture Lee Mindel grew up with: his parents' sofa, armchair, Bielecky coffee tab joined by a Castiglioni tractor seat and student-designed 1970s rocker. Above: Mindel's cottage. Opposite, clockwise from upper left: The fireplace ennobled with trim from another room, birch plywood, and Mark Brazier-Jones candelabra; Liberty st from London. One door + Home Depot sawhorses = dining table. Forties garden chairs and recycled Shelton, Mindel cabine Fake tongue-and-groove paneling, maple countertop, and new hardware plus removal of upper cabinets rescued kitchen. Living room b






BEFORE











Lee Mindel coped with the narrowness of the original laundry-cum-den (above) by positioning a pair of English circa-1860 mahogany beds end to end (top). "The beds overcompensate for the guest room's lack of architecture," he cracks. Gothic table and console add punch. Left: As in all the rooms, pine paneling in another guest room was painted out; Sally Gall prints are casually thumbtacked rather than framed; Power Ranger and Kat pose. Opposite: The master bedroom has an Ultrasuede custom headboard, Nancy Koltes linens, 1950s Daum lamp, and Shelton, Mindel bookcases originally designed for one of the firm's commissions.

FOR MORE DETAILS, SEE READER INFORMATION


Robert Woodley
AMERICAN GARDENS

LADY BOUNTIFUL



In Stonington, Lou[illegible] Callahan gardens expansively on a neck of land jutting into Little Narragansett Bay.

e matriarch of a large brood nurtures family and friends
with the fruits of her labors in a seaside Connecticut garden



By Hatsy Shields

Photography by Karen Bussolini

"I like blocks of things," says Louise O'Callahan, looking at her seaside garden, which drops in grassy terraces down to the rocky Connecticut shore. In summer, bright bands of poppies and nepeta sweep across these terraces; color-coded rectangles of roses and perennials bloom in the shelter of yew hedges. Seven years ago Louise and Juan O'Callahan bought their Stonington property—a crisp white Victorian house on four acres, part of a large neck of land jutting into Little Narragansett Bay—because it could enfold their six children when they visit with spouses and offspring. There are open lawns for kicking balls; a sheltered nook for picnics; a picturesque pond for Juan, an avid painter; and plenty of space for Louise to plant.

Gardening for the matriarch of this large brood has always been about taking care of family. Her original garden, in County Cork, Ireland, was started from necessity because fresh produce was hard to come by in the rural community where she raised a growing number of tiny tots while her husband worked in the aviation industry. The first beds O'Callahan designed were simple squares of broccoli, strawberries, and lettuce. As her vegetables reveled in the invigorating mists, the garden expanded during the American family's twelve-year stay in Ireland.

Echoes of these utilitarian plots flourish in Stonington today. Vegetables, cutting flowers, and roses are arranged in tidy rows or in masses according to color; a square bed of herbs stands near the kitchen; a straight line of dwarf fruit trees marches down to the sea. A practical, thrifty gardener, O'Callahan protects her blueberries from birds with a netted cage, shields flowers and vegetables from salty winds by tall yew hedges, and always finds a home for divided plants. Her nepeta borders began as small beds but the plants have now multiplied to 600. O'Callahan says, "Even if I can't remember its Latin name, I do know what every plant needs to make it happy."



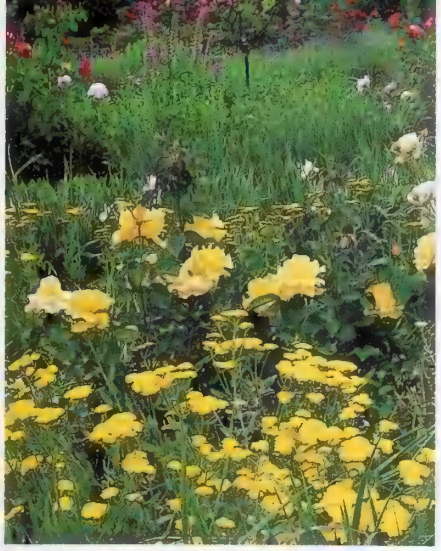




Clockwise from top: Yew hedges shelter vegetable and cutting beds from ocean winds. A sunny infusion: yellow 'Graham Thomas' and 'Midas Touch' roses with yarrow. Grassy grids separate cutting beds. The secret garden nestles below black pines and a seawall. 'Scarlet Meidiland' roses enjoy wet feet by the pond. Pink-flowered chives flourish among mint and strawberries in the vegetable garden. Blueberries for Louise O'Callahan's pies. Berries ripen in a netted cage behind clouds of baby's breath and spires of larkspur. Center: Chicken coop. Above left: Louise picking berries. Above right: Juan painting at the pond. Right: Meadows are wild except for strip mowed along neighbor's walls to expose old stones.



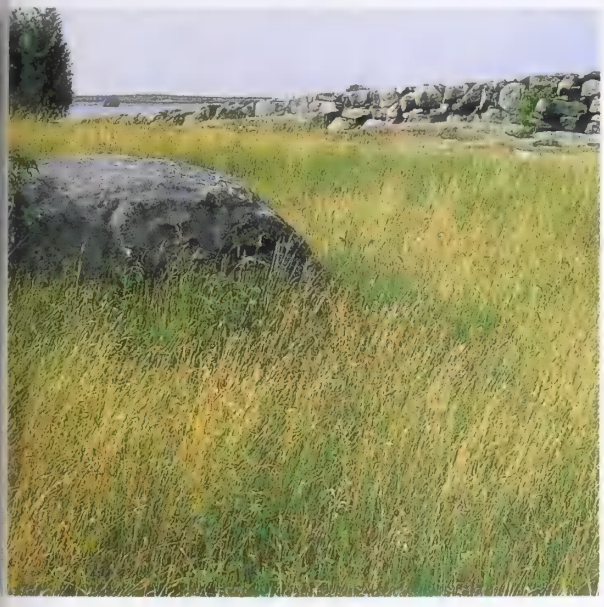






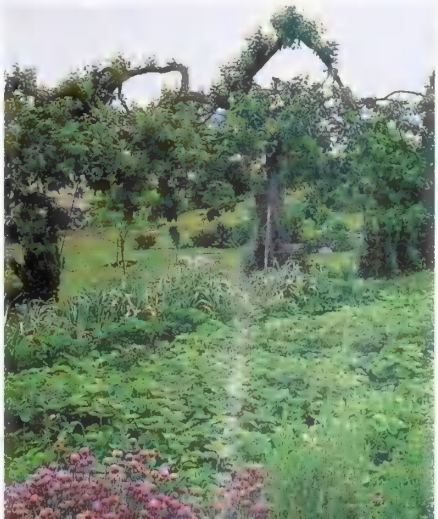














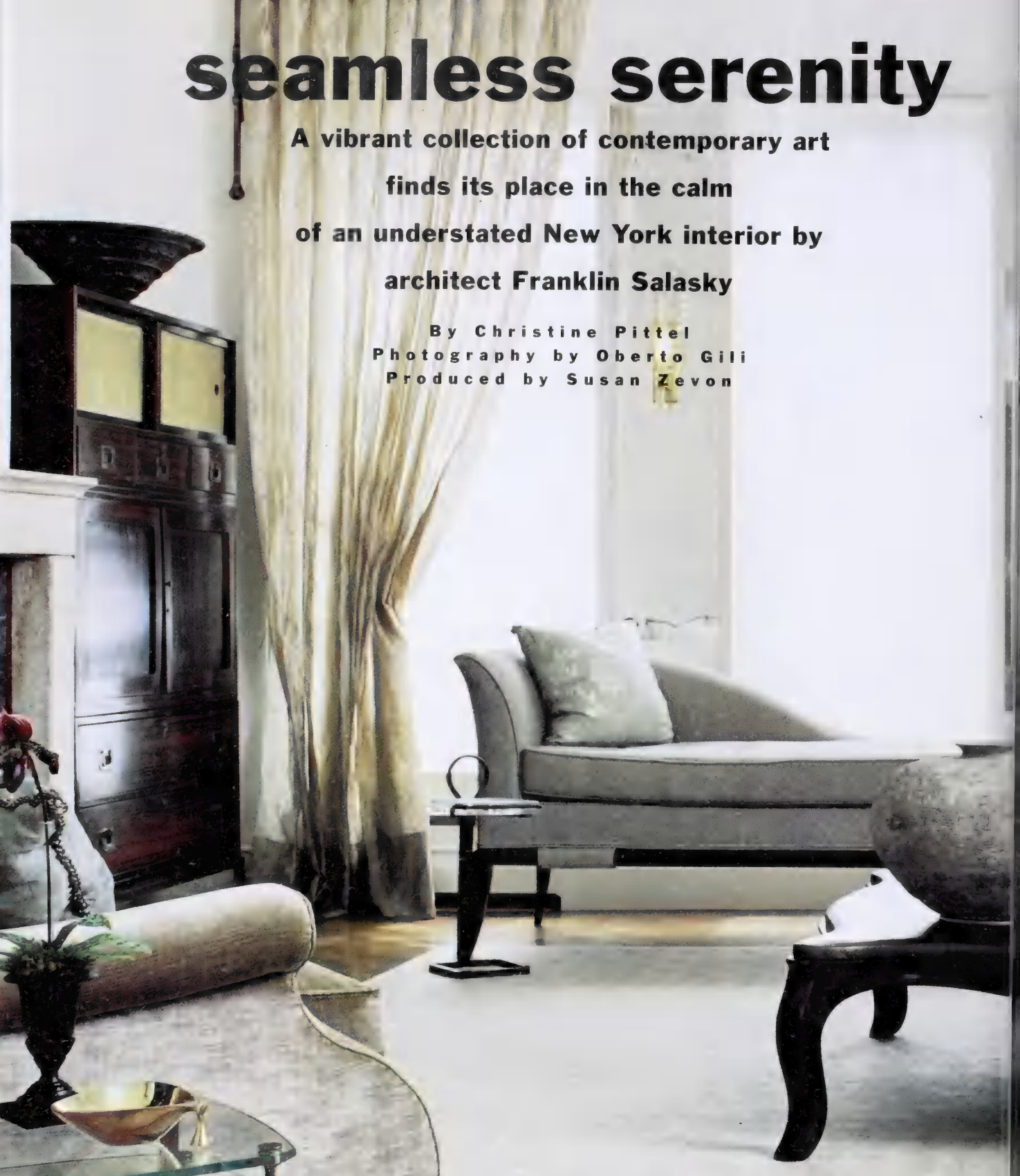


In typically frugal fashion, Louise O'Callahan encourages self-seeding annuals like these Flanders poppies to create the bold strokes of color she loves so well. They bloom with Shasta daisies below her Victorian house. Opposite: She left the bones of her garden just as they were, with old stone walls terracing the slope of the land. The swath of nepeta grows every time she divides her plants.

seamless serenity

A vibrant collection of contemporary art finds its place in the calm of an understated New York interior by architect Franklin Salasky

By Christine Pittel
Photography by Oberto Gili
Produced by Susan Zevon



All the living room color is found in a twisted metal sculpture by John Chamberlain. Furnishings play a supporting role and include a Chin cupboard, neoclassical French armchairs, and 1930s mirrored Venetian sconces at the windows. The conceptual curtain—of Jack Lenor Larsen Hologram Leaves fabric—is at once thoroughly modern and redolent of the past. Quietly animating the space are the curves of the leather-toppe Edward Wormley coffee table, Jacques Adnet cigarette table, and Tommi Parzinger chaise upholstered in Bouclé Cords by J. Robert Scott





"Most clients assume that having objects around will detract from their art collection. But I think a bland white box is boring"

The front door leads to an octagonal foyer (above), centered on a c. 1900 English table, with rooms radiating off in four directions. Venetian stucco mixed with graphite adds an intriguing patina to the closet doors. Right: Looking toward the living room, the long gallery—furnished with a pair of lacquered lounge chairs by T.H. Robsjohn-Gibbings—functions as the spine of the apartment. The glass-paned doors set up cross-axes aligned with windows so visitors have the sensation of light on all three sides. Opposite: In the library, the warm neutrals of an Odegard rug and a custom-made sofa, upholstered in Rogers & Goffigon's Teddy, do not compete with Andy Warhol's multicolored Mao.

The John Chamberlain fender-bender, the dreamy wash of color by He Frankenthaler, the enigmatic Eric Fischl nudes, and all the other works of gathered over 25 years of collecting were the only possessions the clients t with them to their new Park Avenue apartment. "Art is their passion," says N York architect Franklin Salasky of B Five Studio, and he had to walk a fine l between making a setting comfortable for his clients and hospitable to their pai ings and sculptures. The couple wanted a home, not a museum.

Salasky is an architect who has made a practice of taking interior decorat seriously, and in this apartment, discretion was the better part of aesthetic va refinement and subtlety were his objectives. "I had to find the places where architect was allowed to speak," he explains. "Where were the opportunities make gestures that would be just enough, but not too much?"

Unusual for New York, the space had light streaming in from three dir tions, but the original layout did not take advantage of the different exposu Salasky left few walls standing as he reconfigured the rooms within the 3,5 square feet. To make sense of the long walk from the front door, he arrange vestibule, octagonal foyer, and atriumlike gallery in a classical procession that c minates in the lofty living room. Other axes cross the central gallery, bring light and views in from the perimeter.

"If anything determined the shapes of rooms, it was the fireplaces," says architect. He built the gallery around one of the apartment's four hearths and master bedroom around another. The art was carefully placed, with a wall spe ically constructed to fit Andy Warhol's nine-canvas suite of silkscreened Mao Tungs. The Chamberlain stands in its own pool of space in the living room, houetted against a blank wall and counterbalanced by a long diaphanous curta which is cinched at the waist like an old-fashioned portiere.

Salasky understated details such as moldings and baseboards, and spent design capital gathering a quiet mix of traditional and modern furniture in roc with enough space to highlight their handsome frames and tailored upholst Color is integral to the natural materials—leather, mohair, wood—and the mu tones set off the more vibrant hues in the paintings. Custom-made bronze ha ware adds an impeccable finish.

The sum total of Salasky's design moves created a context that integra art, architecture, and furnishings into a seamless whole. "Contemporary art can intrusive," says the client. "We don't have the kind of work that's going to h demurely over a sofa, but Franklin made all the elements compatible. Ev though the scale is classic and the design is traditional, the apartment feels fr enough to live up to the art."





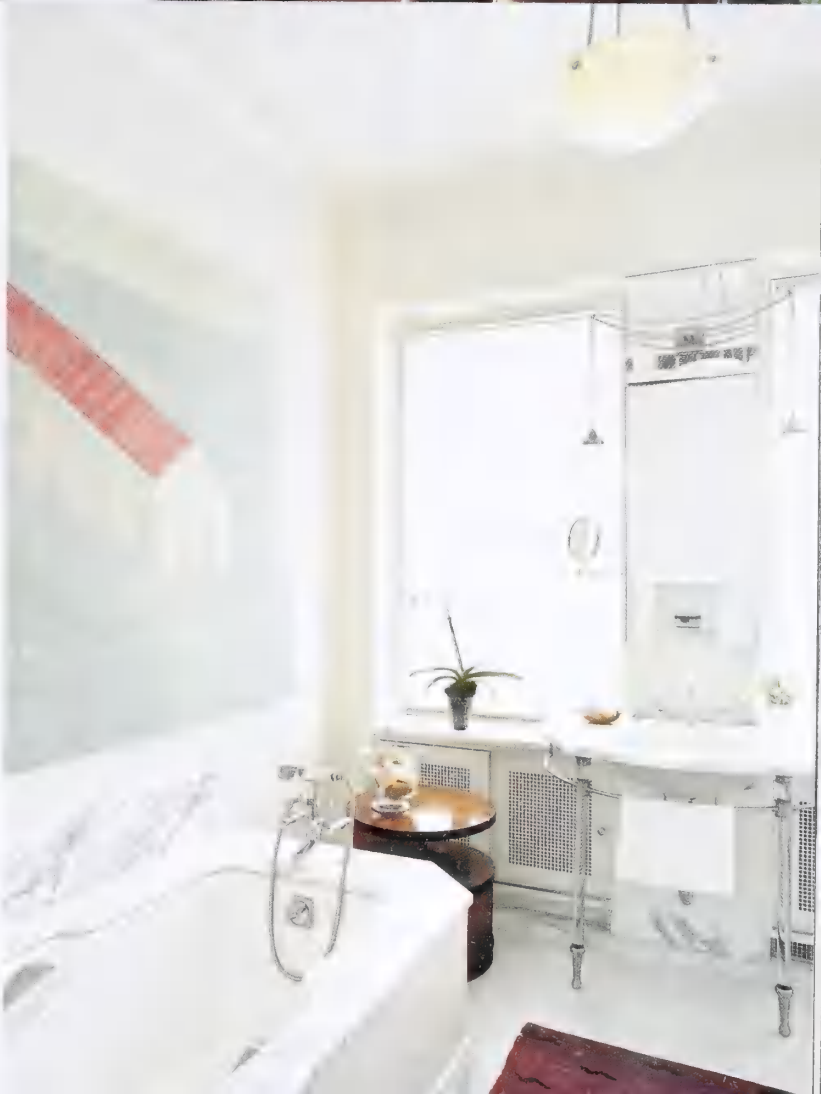


Queen Anne–style chairs join more contemporary cousins around a Regency-style dining table from Holly Hunt. Above the whimsical copper chandelier by Paavo Tynell, a subtle cove in the ceiling suggests a circle within the square. Painting by Helen Frankenthaler. Opposite, clockwise from top left: Arne Jacobsen chairs put a modern twist on the newly created old-fashioned kitchen with marble counters and tile floors. Beeswax-glazed Lucite panels separate the guest room from the study. Satin nickel fixtures from Dornbracht complement a pedestal sink with glass legs; painting, Flood by Hiroshi Sugito. In the master bedroom, an antiqued mirror reflects a Tom Wesselman sculpture over the be











A cast-iron Louis XVI mantel from Elizabeth Street picks up the cool blue tones in the master bedroom, where the win are curtained in Rogers & Goffigon's Pirouette in Polonaise silk the custom-made club chairs are upholstered in Scalamandré's Co Stripe Damask. The campaign-style bookcase holds a collectio of Oriental porcelain. Bed linens by E. Braun. Painting by Eric F

FOR MORE DETAILS, SEE READER INFORMATION





GENDER BLENDER

In a Manhattan showhouse study designed for a woman, an understated scheme in grays and browns transcends the conventions of femininity

By Carol Prisant Photography by Laura Resen Produced by Carolyn Sollis



Hypothesizing Hillary Rodham Clinton as their client, Nannette Brown and Stephen Miller Siegel established a harmoniously neoclassical realm in which they placed an early 19th-century Russian tallcase clock; a pair of neo-neoclassical 1940s stools, their woven leather seats girdled in brass nailheads; a sofa in chocolate wool felt; and two club chairs wrapped in espresso-brown leather.
For showhouse purposes, the original wood mantel was "slipcovered" in the simplest of limestone façades.

Here's a rarity—a *woman's* study. Rarer still, there is not a tassel, ruffle, or rosebud in sight.

With the theoretical client Hillary Rodham Clinton—as first lady emerita and who knows what's next—on their highly creative minds, designer Nannette Brown and architect Stephen Miller Siegel of Brown, Siegel Design Associates *did* tweak the sober tones of their Kips Bay Boys and Girls Club Decorator Showhouse room with a few plump tuffets of pale blue. They nevertheless thought HRC would warm to a poised and restrained setting: a rectangular work space with an alcove fitted out in menswear pinstripes. She would also like, they imagined, the highly polished plaster walls; the macho tallcase clock; the carefully edited assemblage of antiquities (bespeaking a scholarly mind-set); and the Picasso drawing over the mantel that looks strikingly like the imaginary owner herself.

Each element they added—even the pieced-together French wool felt carpet by A.M. Collections of neatly whipstitched gray squares—combined to overturn dull clichés of gender here, to make a space, say the designers, that's "simple and timeless."

Thus this serene study—perfectly crisp, economical, and clearly intelligent, with its gentle antique drawings, its sinuously cross-stretchered stools, its graceful curtains—conveys real warmth, and classicism enough for a Caesar. Especially for a discriminating Mrs. Caesar. (Our modern Mrs. C. just loved it.)

In a newly built alcove, thin strips of mahogany create a panel effect in the flannel-upholstered walls backing banquettes. The satisfying slopes and curves of 19th-century Grecian-style side chairs and table legs are echoed in the subjects of the drawings on Nannette Brown and Stephen Miller Siegel's own-design easel. Gleaming finishes on the furniture and a circa 1825 Danish desk with gilded eagle supports are offset by chalky walls and decorative objects of metal. Picasso's quasi-Grecian portrait of Dora Maar epitomizes the study's effortless blend of modernity and ancient traditions.

FOR MORE DETAILS, SEE READER [illegible]



NEW VINTAGE

Amid rolling hills, Myles Weintraub builds his family a house and a vineyard

By Susan Zevon Photography by Peter Aaron/Esto



Architect Myles Weintraub sheathed his wood-framed country house in a stuccolike insulating material that offered many color options. Under the uppermost pitched roof lies a studio. Double-height living room is at left. Baled hay comes from this 22-acre property in upstate New York; past the bales, not seen, is the vineyard.









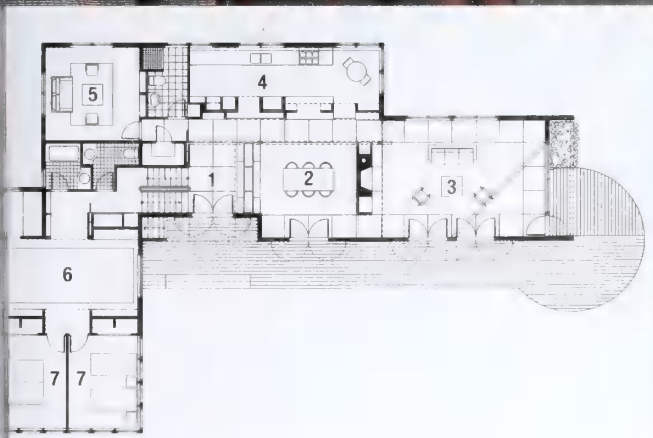
While designing country houses for clients over the years, Myles Weintraub, who has always lived in New York City apartments, would have evolving dreams about the one he would eventually build for his own family. After he and his wife, Vera, traveled in rural France, the dream came into focus: Their weekend house would stand beside a vineyard. Weintraub's three decades as an architect made the house part relatively easy, but the establishment of new vines was achieved only with expert help from Cornell University's Cooperative Extension. The couple's 22-acre property in Columbia County, New York, is surrounded by orchards and pastures, a promising sign, they knew, for would-be grape growers. Even before Myles Weintraub sketched the house, his wife planted a large vegetable and flower garden, and he put in the first rows of Pinot Noir and Chardonnay grapes.

"We let the design develop from the site, climate, and path of the sun, not from some nostalgic idea of a farmhouse," Weintraub says. He organized the building into half levels astride a low ridge with a stand of hardwoods behind offering protection from the north winds. Large expanses of windows and glass doors on the south, east, and west open the house to sunlight and views of fields and the distant Catskill Moun-

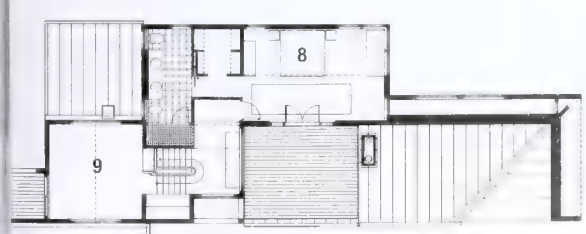
Spaces for relaxing, entertaining, cooking, and dining interflow on the main floor of the larger wing of the L-shaped house (plan, below). Clockwise from top left: Triple-exposure living room opens to a south-and-west-facing deck. Living room table and sofa were designed by the architect; pillows on sofa from Dransfield & Ross. Rug from Elizabeth Eakins stretches toward fireplace, which separates living from the dining area. Vintage Thonet chairs surround table by Weintraub. Kitchen has a pass-through to the dining area and room for a breakfast table at the sunny end.











1. Entry
2. Dining room
3. Living room
4. Kitchen
5. Library/guest room
6. Playroom
7. Bedroom
8. Master bedroom
9. Studio

From the front of the house (opposite below) the assemblage of pitched roofs in standing-seam metal is seen. Opposite above: Deck off the master bedroom overlooks fields soon to be vineyards. This page, clockwise from top: Bed with antique quilt from Judith & James Milne gains night-sky views from overhead window. Pastel master bath has glass-block shower enclosure. Grown children visit but the playroom awaits a future generation. Beside stairs to the studio, shelves hold models of Myles Weintraub designs.

FOR MORE DETAILS, SEE READER INFORMATION







tains. In the double-height glass-walled living room, a concrete slab floor—set on rocks six feet deep—absorbs heat from the sun and releases it when the temperature drops. This passive solar heat is so effective that even when it is zero degrees outside, the furnace activating radiant-heated floors does not go on until nightfall. "The oil bill for an entire year only amounts to about $700," Weintraub says. To avoid a need for air conditioning, he gave every room natural ventilation with at least two exposures.

An L-shaped plan allows a small guest wing to be closed off unheated. The larger wing is composed of the main entrance, kitchen, dining and living rooms, and library on one level, the master suite above, and a studio at the top. In the basement (not shown on plan) wine is made and stored; the harvest comes into the basement through double doors facing the fields.

Like all her husband's clients, Vera Weintraub, head of a literacy center for children, was asked for a wish list. She specified "lots of light, warm feet in winter, a separate wing for guests." All these she has, but with a bonus she never dreamed of: She sleeps in a room washed with moonlight and can even see the stars through a window above her head.

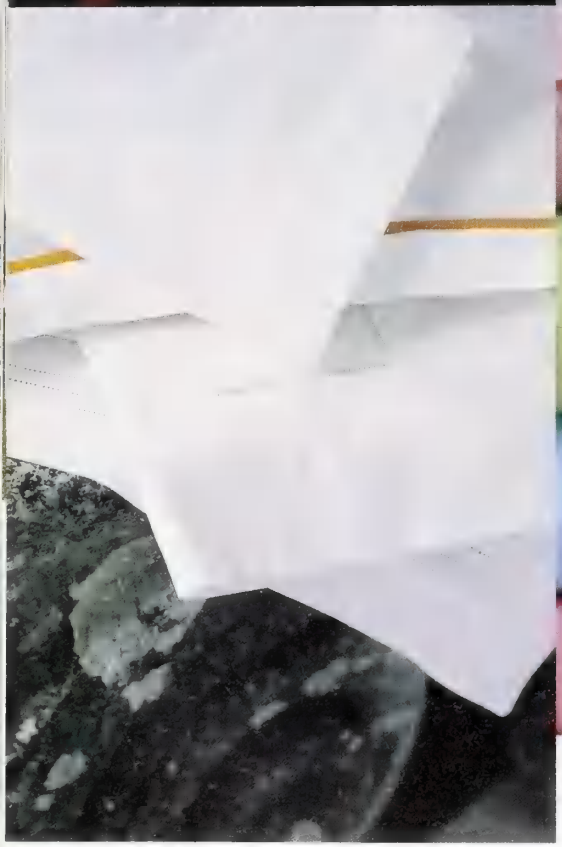














Rich colors appear new and modern when paired with bright whites. Opposite: In a sunny attic, Wamsutta's feminine white lace sheets dress up Salon Moderne's contemporary bed. The headboard's slipcover in a Covington Fabrics red adds punch, along with sherbet-hued throw pillow and neck roll from Legacy. Palais Royal coverlet. Vintage lamp from Wyeth on 19th-century metal side table from Lorin Marsh. Clockwise from above left: Archipelago's orange-and-pink neck roll rests on a damask throw from Legacy that is bordered in pink. On Peacock Alley's piqué European square rest Palais Royal's blue-and-white-striped boudoir pillow and Nancy Koltes's sheer organdy case. Lorin Marsh's curvaceous settee frames a colorful stack of Hillcrest pillows. Pure whites, from top: Peacock Alley's damask sham, Archipelago's boudoir pillow with bright yellow stitching, Frette's sham with damask border, White House pillow showing three rows of hemstitching.

COLOR



FRESH LINENS

This summer, we're not looking at ten-inch primary-color flowers on bedsheets; instead we find in the market a show of fine, subtle decorative detail

Photography by John Coolidge

Produced by Frouwkje Pagani



These days we can luxuriate in neutral tones and rich textures. Opposite: Calvin Klein's Desert Plaid collection of sheets mixes small- and large-scale checks to create an updated look on Garnet Hill's dramatic iron bed. Afton Groves side table and Flos's wire bedside lighting make more good silhouettes. Antonio Citterio's oak chest from B&B Italia grounds the room and is great for storage. Cashmere and wool blankets from Christopher Fischer and Agnona sit at the end of the bed on Christian Liaigre's stools from Holly Hunt. This page, clockwise from above left: Martex's multicolored striped pillowcase is crisp and summery; small check by Laura Ashley from Revman Industries and blue scallop-edged Dans Nos Maisons' case share the spirit. Frette's Jacquard coverlet is folded atop Coté France's Louis XVI–style chest, which holds Archipelago's angora wool blankets in red and orange; Ralph Lauren's black-and-cream-striped Panama sham. In a bedroom, Judi Boisson's crochet-trimmed case displays red houses, and Garnet Hill's flat sheet is embroidered with birds of summer; Tommy Hilfiger's coverlet is cotton. A luxurious throw from Agnona is beautifully fringed and embroidered; stitched feathers are falling upon Palais Royal's pillow.









TEXTURE





PATTERN

Small-scaled and delicate, these are fashion-inspired patterns. Opposite: Ralph Lauren's Ardsley Square collection of sheets shows pale flowers. The bias-cut gray wool European shams and duvet are like a supersoft suit. Ethan Allen's four-poster bed wears sheer canopy, and Capitol Furnishings' side table is Lucite. Clockwise from above left: Embroidered flowers are the highlight of a pink-bordered case by Designers Guild; under it white fringe and pale green squares make these Angel Zimick cases special; cherry stems delicately decorate the border of this Calvin Klein case; underneath lies a paisley-patterned case by Joseph Abboud for Davidson Cotton. Rows of tiny stitches form wide stripes on Area's linen case; Agnona's multitoned throw is luxurious cashmere; Designers Guild subtle yellow-and-gray sham is harmonious with a case by Dan River that was inspired by a fresco. Angel Zimick's boudoir case has a mohair trim; Palais Royal's gray scroll forms a border; White House's case is two-toned; Calvin Klein's tone-on-tone floral has a masculine touch; Mark Snider's blue pinwheel pillow is graphic, and beneath it all is Cosa's gorgeous charcoal wool blanket. Paola Lenti's wool felt cube holds three embroidered pashmina throws by Armand Diradourian plus Agnona's pink cashmere throw.

FOR MORE DETAILS, SEE READER INFORMATION





Party Partners

A mother and daughter collaborate on a lunch that celebrates two traditions: the seventies housewife, the modern French chef

BY JANE ELLIS PHOTOGRAPHY BY QUENTIN BACON

"I make the zucchini fritters, Georgette makes the pesto dip," says Francine Farkas of their popular hors d'oeuvre (opposite). Clockwise from top left: Mother (right) and daughter fill baskets with tomatoes to decorate the table for lunch at Flying Point, Francine's home in Stony Creek, Connecticut. View of the Thimble Islands. Table set with crudités. Guests sign a souvenir plate. Enjoying dessert. Georgette sets the table.









A taste of summer, clockwise from top left: Luscious white peaches topped with caramelized sugar and rose petals. Georgette's elegant lobster, potato, and corn stew. Shucking oysters. Little flowerpots of frozen Key lime mousse sprout rosebuds. Francine's favorite splurge from the seventies—caviar pie. Selecting lobsters. Opposite: Thimble Island oysters with mignonette sauce—chopped shallots steeped in red wine vinegar.

RECIPES FOLLOW



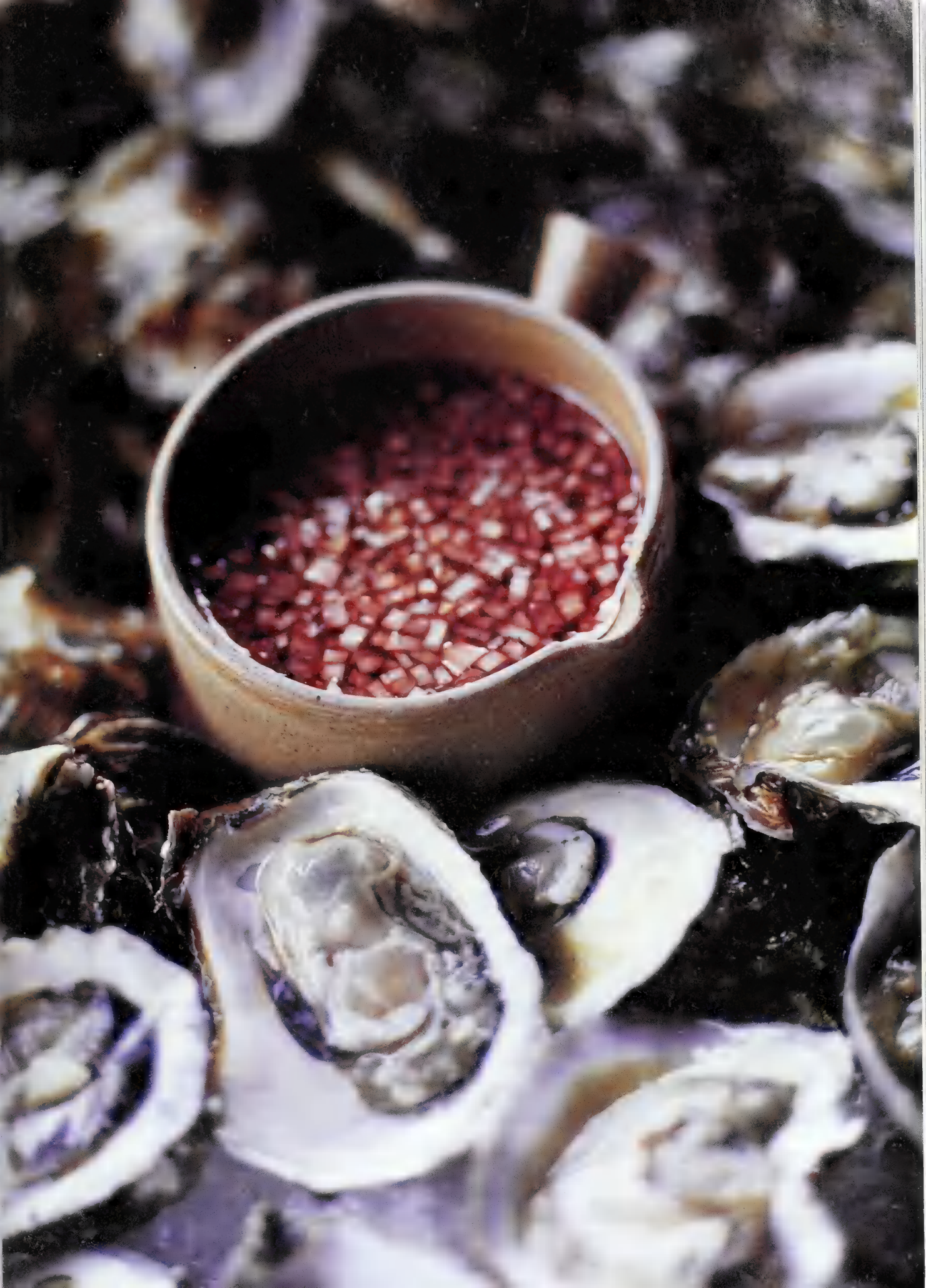




"She admires my artistic flourishes and I admire her attention to detail," says Francine Farkas of her daughter Georgette. The subject is cooking, their favorite pastime. Francine—in the 1970s creative director of Alexander's department stores in New York State—likes the glamour and glitz of that era's food. Georgette, with a degree in hotel management and kitchen training from French chef Alain Ducasse, takes a more academic approach to food. She is now chef Daniel Boulud's public relations director.

Together they bring something special to a party. Francine still loves to whip up a retro caviar pie—a simple combination of eggs, caviar, and sour cream. And she can build a beautiful dessert fast, such as her salad of white peaches drizzled with caramel and rose petals. She is in awe of her daughter's perfectionism. She would never spend hours, as Georgette does, reducing a court bouillon to pure lobster essence, nor labor over the time-consuming pesto that accompanies an old family favorite, zucchini fritters. Explains Georgette, "My mother wouldn't bother, but I believe the extra steps are worth it in flavor and color."

Thus two generations with two styles produce a menu that is fanciful and delicious.



Menu

Francine's Zucchini Lace Fritters with Georgette's Pesto

Caviar Pie

Thimble Island Oysters

Château St. Jean 1998 Fumé Blanc

Georgette's Stony Creek Lobster Stew

Charve Hermitage 1990

Frozen Key Lime Mousse Fresh Fruit with Caramelized Crust

Russian River Vineyard's Kistler 1997/1998



FRANCINE'S ZUCCHINI LACE FRITTERS WITH GEORGETTE'S PESTO

1 egg
2 tablespoons milk
½ cup flour
1 teaspoon baking powder
Salt and freshly ground black pepper
Tabasco sauce
2 pounds small green zucchini, coarsely grated into julienne strips using food processor attachment
½ onion, peeled and coarsely grated in food processor
Vegetable oil
Pesto, recipe follows

Lightly beat egg in a bowl. Stir in milk, flour, and baking powder until incorporated. Add salt, pepper, and Tabasco sauce to taste. Stir in zucchini and onion. Set aside. Let batter rest 15 minutes.

Place ¾ inch of vegetable oil in a large, heavy skillet. Heat until hot over medium flame. Drop teaspoons of batter into oil. Do not overcrowd pan. Cook until brown on both sides, about 2 minute per side. Drain fritters on paper towels. Repeat process. Serve warm with pesto sauce. Serves 8.

GEORGETTE'S PESTO SAUCE

"The blanching steps keeps the pesto a lovely, summery, bright green; it is super-rich, with high proportions of pine nuts and Parmesan—just the way I like it," says Georgette.

3 quarts water
8 cups tightly packed fresh basil leaves, washed
2 cups olive oil
1½ cups pine nuts
10 medium garlic cloves, peeled
2½ cups freshly grated Parmesan cheese
Salt and freshly ground black pepper

Place water in a large pot. Bring to a boil. Blanch basil for 1 minute. Remove pan from heat. Using a slotted spoon, place basil in ice-cold water. Drain. Squeeze out excess moisture. Place in a food processor. Set aside.

Place 1 tablespoon olive oil in a small skillet over low heat. Add pine nuts. Toss until golden brown, about 2 minutes. Remove pine nuts with slotted spoon and add to food processor. Discard oil.

Place 3 tablespoons olive oil in skillet over low heat. Add garlic. Cook until light brown, stirring frequently. Add to food processor. Process and add remaining olive oil in a slow steady stream. Add Parmesan cheese. Process until incorporated. Add salt and pepper to taste. Makes about 4½ cups.

THIMBLE ISLAND OYSTERS WITH MIGNONETTE SAUCE

2 tablespoons roughly chopped shallots
1 cup red wine vinegar
½ teaspoon freshly cracked black pepper
Freshly shucked oysters

Mix first four ingredients in a bowl. Serve with oysters. Makes 1 cup sauce.

FRANCINE'S CAVIAR CELEBRATION PIE

6 hard-boiled eggs, shelled and finely chopped
6 tablespoons unsalted butter, melted
Salt and freshly ground black pepper
1½ cups sour cream
½ pound fresh red salmon caviar
Fresh mint leaves

Mix chopped eggs, butter, and salt and pepper to taste in a bowl. Press mixture evenly over the bottom of an 8-inch tart pan with a removable bottom. Refrigerate 1 hour.

Remove pan from refrigerator. Place out ring of a 6-inch tart pan on top. Spread so cream evenly over exposed egg mixture center. Spread caviar evenly on top of so cream. Do not break fish eggs. Remove rir There will be a border of hard-boiled eg Garnish with fresh mint leaves. Serve small pie wedges. Serves 10.

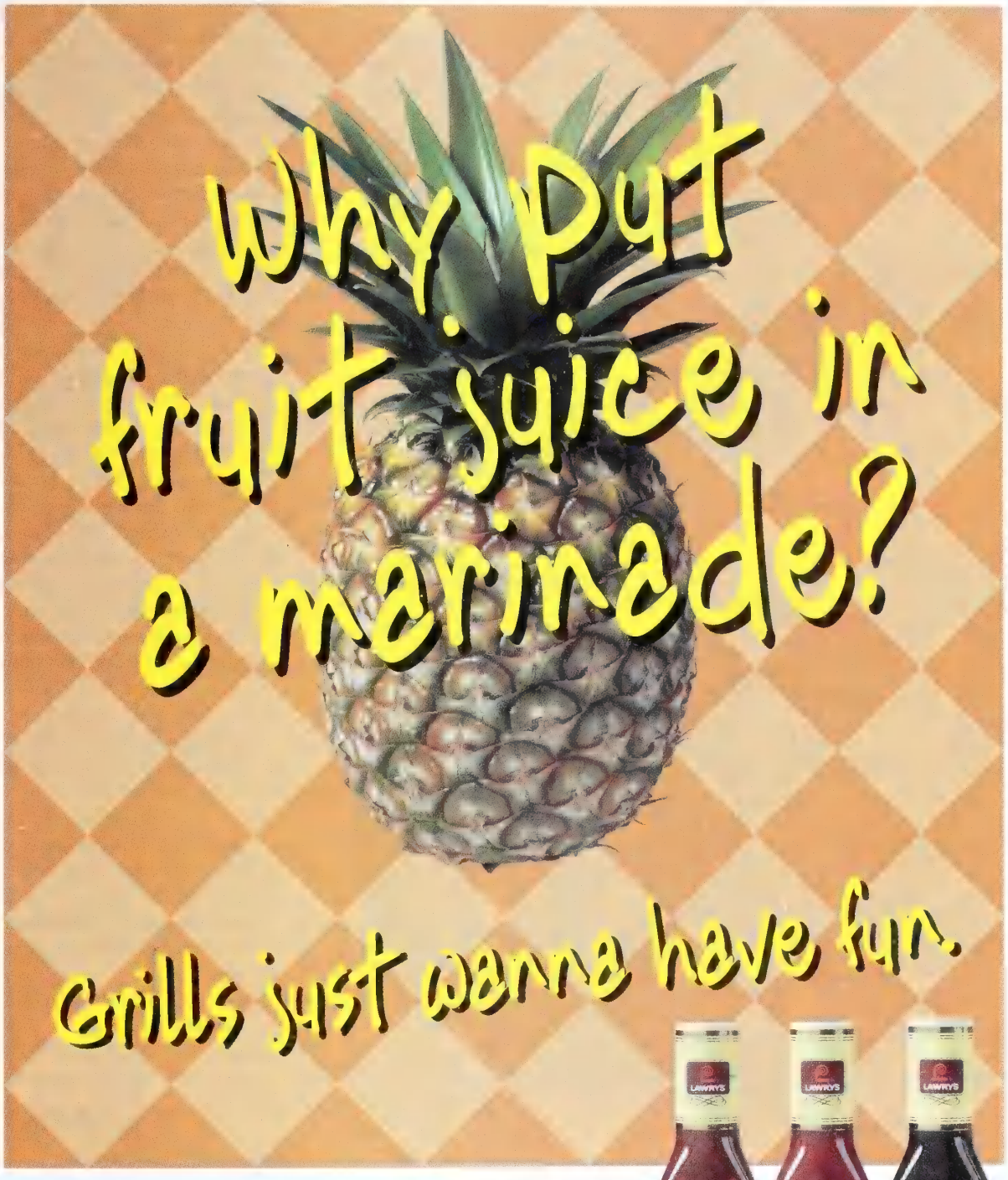
GEORGETTE'S STONY CREEK LOBSTER STEW

To simplify steps and enhance flavor, tie corn and potatoes in cheesecloth and coo in the lobster broth. Lobster, corn, and potatoes can be cooked one day ahead.

8 quarts water
6 carrots, peeled and sliced
3 leeks, rinsed and sliced
2 large white onions, peeled and sliced
6 stalks celery, sliced
1 bay leaf
8 sprigs flat-leaf parsley, tied with string
2½ cups dry white wine
8 2-pound live lobsters
3 tablespoons finely chopped shallots
4 tablespoons unsalted butter
½ cup finely chopped chives
Salt and freshly ground black peppe
24 cooked fingerling potatoes, cut into ¼-inch slices
3 ears cooked sweet corn, kernels removed from cob

Place water in a large stockpot. Add c rots, leeks, onion, celery, bay leaf, parsl and 2 cups white wine. Bring to a boil. A 4 lobsters. Cook 10 minutes. Remove l sters. Set aside. Repeat process. Reserv cups stock in a bowl. Set stockpot aside.

Place lobsters under cold running wat When they are cool enough to handle, se rate bodies from shells. Cut away front of





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body shells with heavy-duty kitchen shea
Remove roe and set aside. Remove lobst
meat from claws and body and place in a se
ond ovenproof bowl, covered with 3 cups
served stock. Set aside. Place shells in stoc
pot. Reserve heads for garnish.

Place stockpot over medium heat. Redu
to about 3 cups, about 4 hours at a simm
Remove pot from heat. Discard shells a
parsley bundle. Place reduced stock in a fo
processor. Add reserved roe. Process un
smooth. Put through a fine sieve. Disca
solids. Set aside.

Place shallots and remaining white wi
in a saucepan over low heat until wine h
evaporated. Add reduced stock. Whisk
butter, 5 tablespoons chives, salt and pepp
to taste. Keep sauce warm.

Place potatoes and ½ cup reserved sto
in a pan and gently reheat. Place corn a
½ cup reserved stock in a pan and gen
reheat. Reheat lobster and reserved stock i
preheated 350°F oven until heated throu
about 5 minutes. Remove dish from ov
Cut lobster body meat in half lengthwi

Evenly divide sauce among 8 heated sh
low soup plates. Drain potatoes. Ever
divide among plates. Arrange lobster pie
on top. Drain corn. Top with corn kern
and remaining chives. Garnish with reserv
head shells. Serves 8.

FROZEN KEY LIME MOUSSE

Bittersweet chocolate chips, softened
Zest and juice of 2 Key limes
1 can sweetened condensed milk
⅛ teaspoon salt
3 large eggs, separated
Fresh flowers

Place chocolate chips over draining h
of 8 small terra-cotta flowerpots. Set asi

Place lime zest, juice, condensed mi
and salt in a large bowl. Set aside.

Beat egg yolks until thick and foamy i
bowl. Add to lime mixture. Set aside.

Beat egg whites until stiff in a bowl. F
into egg yolk mixture. Evenly divide mixt
among flowerpots. Cover with plastic wr
Freeze overnight.

When ready to serve, remove flowerp
from freezer. Discard plastic wrap. Pus
fresh flower into center of mousse. Se
immediately. Serves 8.

FRESH FRUIT WITH CARAMELIZED CRUST

10 white peaches, gently washed, drie and cut into large wedges
15 fresh mint leaves
½ cup fresh lemon juice



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Fresh rose petals
Caramelized crust, recipe follows

Brush peach wedges and mint leaves
h lemon juice. Lay peach wedges in a
ss bowl skin-side-up. Place a few mint
ves randomly on sides of bowl. Place
ther layer of peach wedges skin-side-
n. Repeat layering. Layer rose petals on
Pour caramelized sugar evenly over top.
ves 8.

CARAMELIZED CRUST

2 cups sugar
⅓ cup water

Place sugar in a medium saucepan. Add water. Do not stir. Let stand until sugar is moistened. Cook over medium-high heat, swirling pan occasionally. Do not stir. Cook until light brown, about 10 minutes. Remove pan from heat. Pour immediately over fruit. ■

Golden Pond

Continued from page 60

BERRY ALMOND TART

Adapted from a recipe by Isca Sanders

pastry:
egg yolks
tablespoons fresh lemon juice
tablespoons cold water
cup sliced almonds
tablespoons sugar
teaspoon ground cinnamon, optional
teaspoon ground nutmeg, optional
teaspoon ground allspice, optional
cups flour
Pinch of salt
tablespoons cold unsalted butter, diced

filling:
cups mixed fresh berries (any combination of strawberries, blueberries, and raspberries, or berries of choice) washed, dried, and hulled
Sugar
cup flour

assembling:
10½-inch frozen pastry shell
Filling
cup sliced almonds
2 tablespoons cold unsalted butter, diced
Red currant glaze, recipe follows



Prepare pastry: Mix egg yolks, lemon juice, and water together in a bowl. Set aside.

Place almonds, 2 tablespoons sugar, cinnamon, nutmeg, and allspice in a food processor. Process in short bursts until ground. Do not over-process. Set aside.

Combine flour, remaining sugar, and salt together in a large bowl. Quickly mix in butter with a pastry blender until mixture resembles coarse meal. Add egg mixture. Toss with a fork until dough just comes together. If dough seems too dry, sprinkle with an additional 1 or 2 teaspoons water, a few drops at a time. Dough will look very crumbly. (Dough can be made in a food processor, following the same sequence).

Lightly flour hands. Place dough in bottom of a 10½-inch-round tart pan with a removable bottom. Press dough into bottom and side of pan. Press almond-spice mixture into bottom of dough with a fork. Cover with plastic wrap. Freeze for at least 24 hours.

Prepare filling: Mix berries together in a bowl. Add sugar to taste. Toss gently with flour. Let stand 15 minutes.

To assemble: Remove pan from freezer. Discard plastic wrap. Add mixed berries. Scatter almonds and diced butter over filling. Place pan on a cookie sheet. Bake in a preheated 425°F oven on lowest rack for 10 minutes. Reduce heat to 350°F. Bake until pastry is golden brown, about 35 to 40 minutes. Remove pan from oven. Place on a wire rack for 30 minutes. Brush warm currant glaze over fruit. Serve warm. Serves 6 to 8.

RED CURRANT GLAZE

½ cup red currant jelly
1 teaspoon water

Melt jelly in a saucepan over medium heat, stirring constantly. Remove pan from heat. Whisk in water until mixture is smooth. Makes ½ cup glaze.

Barbecue Chicken Packets

4 sheets (12 x 18-inches, each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil
4 boneless, skinless chicken breast halves (1 to 1 1/4 lb.)
1 cup barbecue sauce
1 package(10 oz.) frozen whole kernel corn, OR 1 can (15 1/4 oz.) whole kernel corn, drained
1/2 cup chopped green bell pepper

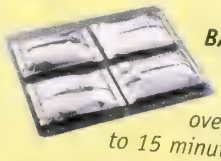
PREHEAT *oven to 450°F or grill to medium-high.*



CENTER *one chicken breast half on each sheet of Reynolds Wrap Everyday Heavy Duty Aluminum Foil. Spoon barbecue sauce over chicken. Top with vegetables.*

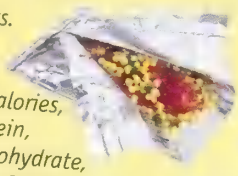
BRING *up foil sides. Double fold top and ends to seal packet, leaving room for heat circulation inside. Repeat to make four packets.*





BAKE *18 to 22 minutes on a cookie sheet in oven OR* ***GRILL*** *12 to 15 minutes in covered grill.*

Makes 4 servings.



Nutrition per serving: 270 calories, 34 grams protein, 24 grams carbohydrate, 5 grams fat (16% total calories), 83 milligrams cholesterol, 586 milligrams sodium.

"Your recipe."
(Take note: no cleanup!)



Look for additional recipes on box.

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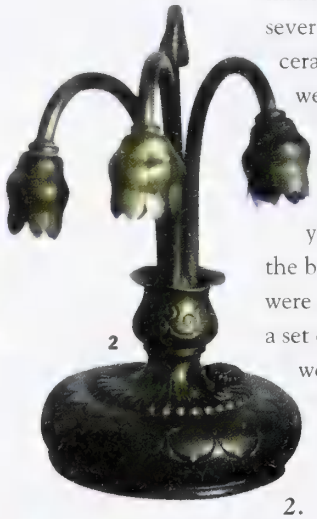


1

1. My plate is decorated with greenish-blue drawings. The back is marked "Creil." Can you tell me where it was made and what it is worth?

J.A., New York, NY

The Creil & Montereau pottery operating in Creil, France, from 1819 to 1895, made stoneware and several other types of ceramics. Many pieces were decorated with colored transfer designs like those in the center of your plate and around the border. Your dishes were probably part of a set of eight, which would sell for $350; a single plate for only $35.



2



3

2. I have had this "thing" since the 1970s. My mother bought it at an antiques shop. It seems to be a lamp, 8½ inches high, 5 inches in diameter. I think it is brass. The top "flowers" have a fitting inside, perhaps for gas. The bottom is marked "320, Tiffany Studios, New York." How was it used?

A.K., New York, NY

You have a lamp base made by the famous firm run by Louis Comfort Tiffany. It is an electric lamp because the bulbs can be directed up or down, while gas flames always go up. Your lamp originally had lily-shaped glass shades, probably made of iridescent glass. This lamp is shown in old catalogs and the mark—320—indicates that it was made between 1902 and 1919. Shades sell for about $600 to $800 each. Your base alone is worth $1,500. However, a base with shades is worth $3,000 to $5,000.



4



5

3. I bought this samovar at an estate sale. A Russian friend helped me translate the marks stamped on the back. The Cyrillic letters tell where it was made, who made it, and the location of the factory. The coins on the front picture czars and dates, the last 1893. Can you tell me the value?

M.M., Sheboygan, WI

A samovar, with a center tube for hot coals, was used to heat water for tea. Strong tea was brewed in a pot, then diluted with water from the samovar. Yours is in excellent condition and still has the teapot at the top. Probably made soon after 1893, it is estimated at $500 to $600.

4. Can you tell me anything about my 11-inch-high glass vase? The bottom is marked "Czechoslo." My mother got it in 1920 from her mother who had owned it.

G.R., New York, NY

Your grandmother could not have had the vase very long, because the name Czechoslovakia was not used before 1918, when the new country w formed. The way the colored glass was used t form the vase shows it was made by a skilled glassmaker. Orange was popular color often four in pieces from this area. Because Czechoslovaki glass is highly regarded by collectors, your vase is valued at more than $1,000.

5. I have the remnant of a tea set from my great-grandmother. We think it dates from the 1850s. The markings on the botto say "Staffordshire, England." What can you tell me about it?

L.A., Whittier,

Your dishes are exampl of cut-sponge stamped ware, sometimes called stick spatter. The desig was stamped on the dis using a cut sponge. The pattern on your dishes known as "Diamond." The Staffordshire mark includes the word Engla which indicates that th dishes were probably made after 1893, not in the 1850s. A teapot lik yours would bring $15

To ask the experts, send color photograph and information—size materials, markings— Ralph and Terry Kove c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queri on this page. They re that they cannot retu photographs or reply readers personally.

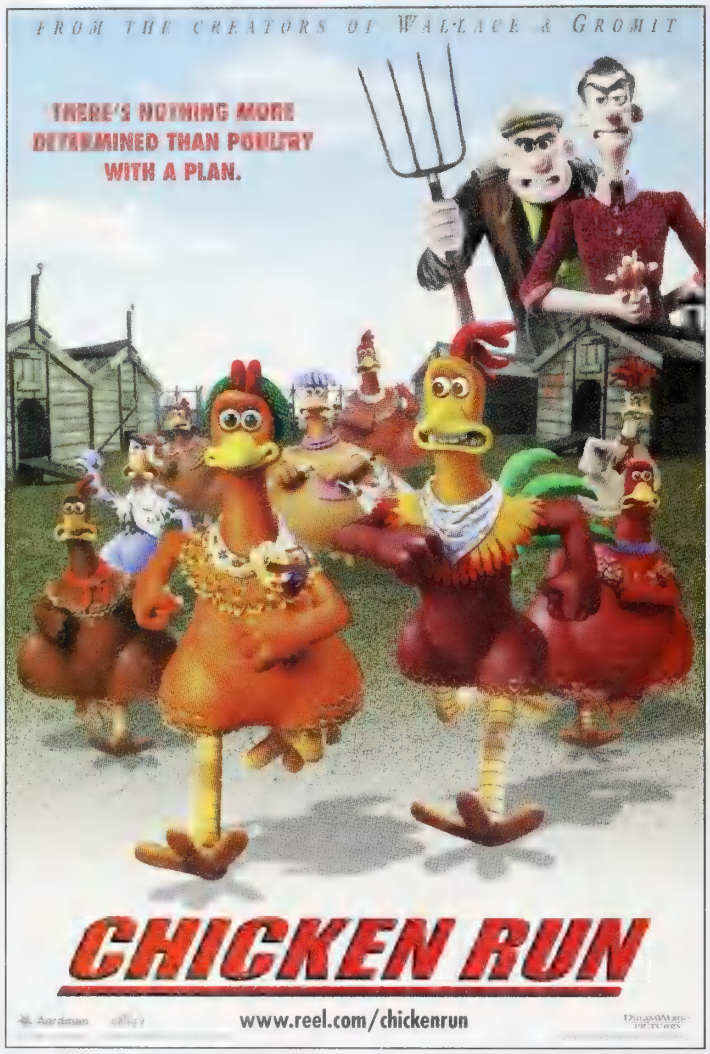

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"Who put the frog on the counter?"
you have to pot those plants here?"
"Yikes! What was in this trash can?!"
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Continued from page 48

GARDENING

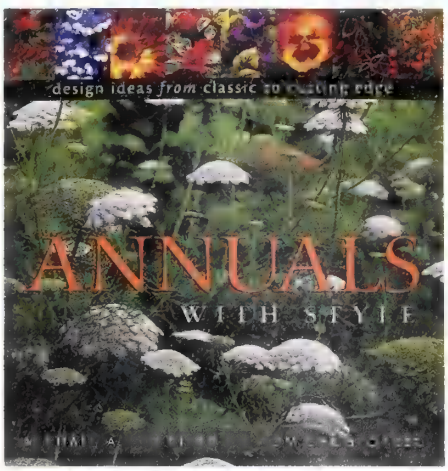
By Elizabeth H. Hunter

Armitage's Garden Perennials by Allen M. Armitage (Timber Press, $50). The many gardeners who swear by Armitage's first book, *Herbaceous Perennial Plants* (Varsity Press, 1989), will be thrilled with this companion volume. Whereas the early book was long on culture but short on illustrations—a few line drawings aside—this recent release has 1,500 photographs divided among 136 perennials ranging from acanthus to *Zauschneria*. Readers both new and old will love the professor's conversational style and strong, pithily expressed opinions as much as his encyclopedic knowledge.



100 Old Roses for the American Garden by Clair G. Martin (Workman Publishing, $18 paperback). Martin makes an irresistible case for old roses, those introduced before 1901. She compares them with demanding hybrid teas and extols the virtues of these long-lived, hardy, and in the main, disease-resistant shrubs. One page is devoted to each rose with luscious photographs.





Annuals with Style by Michael Ruggiero and Tom Christopher (The Taunton Press, $30). Now that annuals are the darlings of the mixed border—because they bloom so long—we have a book that explains it all: how to plant them in sweeps or use them to fill gaps in beds; why bother to deadhead (so they *will* bloom till frost); and the differences between annuals, tender perennials, and biennials.



Hot Plants for Cool Climates by Susan A. Roth and Denn Schrader (Houghton Mifflin, $35). The title refers both to n tives from equatorial latitudes and to the big craze in garde today—the jungle look. Maintaining that "a tropical-style g den ought first to be a study in leaf texture and shape," the a thors advise on using the real thing as well as creating the effe with hardy plants: "Choose perennials with big, glossy leave

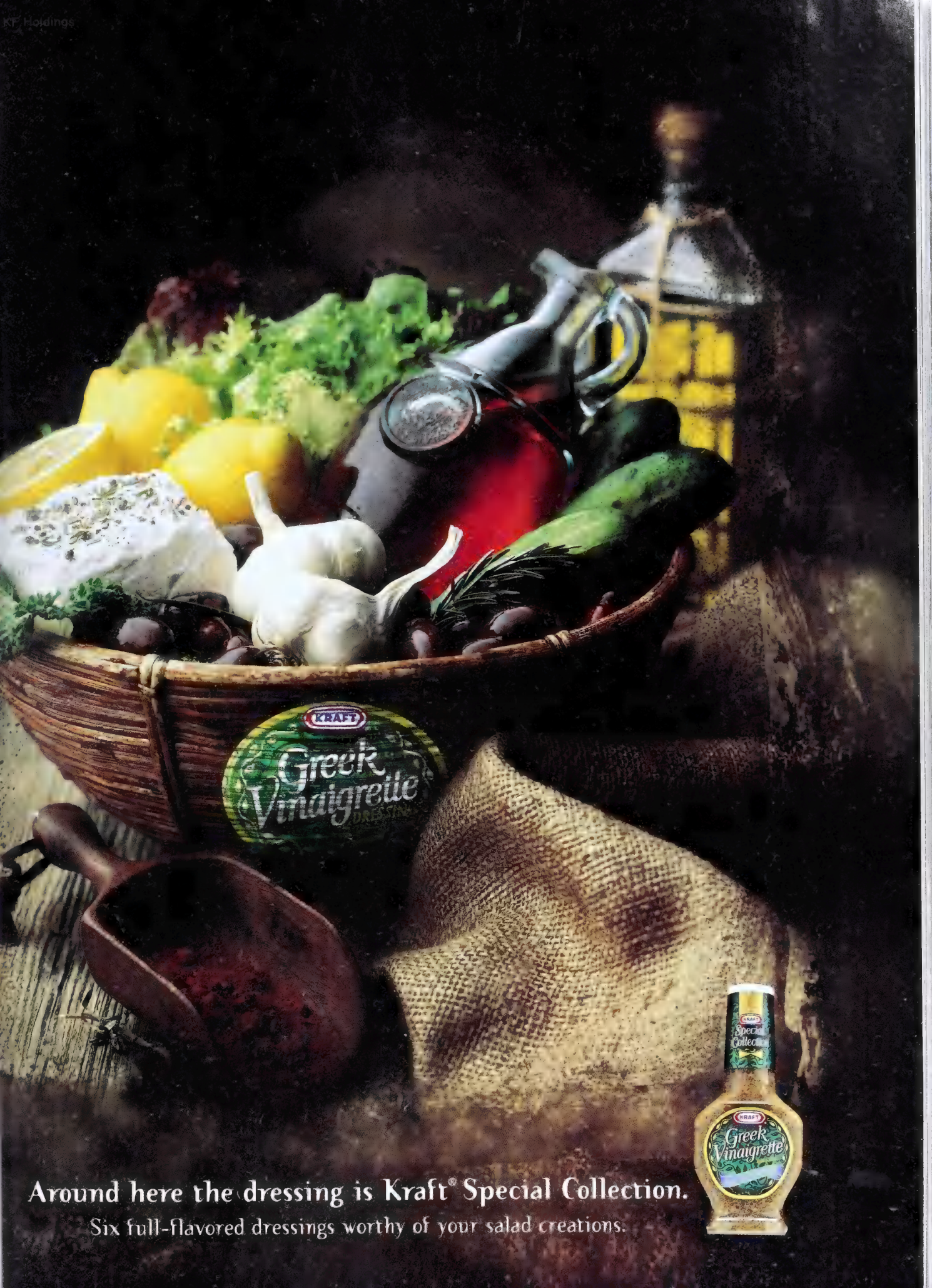
The Once and Future Gardener, edited by Virginia Tuttle Clayton (David R. Godine, $40), proves beyond a doubt that our most distinguished garden journalism comes from a golden age for magazines, 1900–1940. Selections include Louise Beebe Wilder on making a blue garden (*The House Beautiful*, 1906), Mary P. Cunningham encouraging the use of native plants (*Country Life in America*, 1925), and an anonymous defense of the unfashionable geranium (*Scribner's Magazine*, 1914).





Gardens for the Future by Guy Cooper and Gordon Taylor (Monacelli Press, $50). What makes this book riveting is that designers are "all in pursuit of innovation"—there are no dens of nostalgia here. However, traditional elements suc undulating lawns, pools, meadows, and groves of trees cro amidst landscapes dominated by stone, steel, and glass. Mo greats include Dan Kiley, Jacques Wirtz, and Ton ter Lin

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Complete and Utter Charlotte," page 64.

34 LAID-BACK LUXURY *Designer:* **Greg Jordan, Inc.,** 504 E. 74 St., New York 10021; 212-570-4470.

38 DANGEROUS CURVES *Designer:* **Bodo Sperlein.** For stores, call Counterpoint: 888-545-5073.

54 SLEIGHT OF HAND *Designer:* **Dakota Jackson** (T); 212-838-9444.

64 COMPLETE AND UTTER CHARLOTTE *Pages 64 to 71. Designer:* **Charlotte Moss,** Charlotte Moss & Co., 16 E. 65 St., New York 10021; 212-772-6244. **Curtain, sofa fabric,** Le Lac #79840-04—Brunschwig & Fils (T); 212-837-7878. **Console**—Niermann Weeks (T); 212-319-7979. **Rattan table**—Mecox Gardens (R), 962 Lexington Ave., New York 10021; 212-249-5301. **Bookcase; lamps** by Christopher Spitzmiller—John Rosselli & Associates (T); 212-593-2060. **Pembroke shade**—Vaughan Designs (T); 212-319-7070. **Animal-print fabric,** Bengal #1417-04—SummerHill Ltd. (T); 212-935-6376. **Small-back Odom armchair** in Fairmont green texture fabric #08977—Hines & Co. (T); 212-754-5880. **Pillows**—Arabelle Taggart (T); 212-980-6663. *Dining room:* **Chandelier**—John Rosselli & Assoc., see above. **Slipcover fabric,** Union Texture in sand #RL1702-20—Decorators Walk (T); 212-319-7100. **Slipcover trim,** Kyoto-cherry trim #1591-30—Summer Hill Ltd., see above. **Paprika wall glaze**—James Allen Smith (R,T); 631-728-1340. **Coarse Madagascar Raffia,** #HCY39095-AA0—Hinson & Co. (T); 212-688-5538. **Frames**—J. Pocker & Son (R), 135 E. 63 St., New York 10021; 212-838-5488. **Silk lampshades**—Oriental Lampshade (R,T); 212-832-8190. *Pink and green bedroom:* **Dustskirt, chandelier shade, wall and ceiling fabric,** La Musardière in vert groseille #11326-13 by Manuel Canovas; **window valance fabric,** Charlotte Pomme #4362-40—Cowtan & Tout (T); 212-753-4488. **Valance trim,** Strathmore Strié in raspberry #36173-006—Scalamandré (T); 212-980-3888. **Chandelier shades,** style E—Ninth Collection (T); 610-225-1896. *Master bedroom:* **Curtain fabric, fabric on wicker chair,** Carisbrook in creme and gray #103-7 by Rose Cummings—John Rosselli, see above. **Curtain trim,** Green Jade #FX1218-004—Scalamandré, see above. **Natural seagrass carpet**—Stark Carpet Corp. (T); 212-752-9000. **Carved valance**—Paterae Antiques & Decorations (T); 212-941-0880. **Fabric on dustskirt and headboard,** Pali Garance #1146/01 by Manuel Canovas—Cowtan & Tout, see above. **Wallpaper,** Hartford Stripe in beige on cream #HCP44312A00—Hinson & Company (T); 212-688-5538. **Urn lamps**—George N. Antiques (T); 212-505-5599. **Regency door bedside commodes**—Julia Gray (T); 212-223-4454. *Master bath:* **Bathtub enclosure**—Charlotte Moss, see above. **Fabric on slipper chair,** #400829—Travers (T); 212-888-7900. **Tape trim** #V743-009—Scalamandré, see above. **Cord on trim** #90488-10—Brunschwig & Fils, see above. **Tumbled Carrara tile**—Alan Court & Associates (T); 631-324-7497.

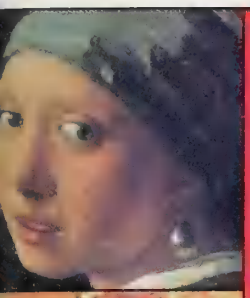
72 15-DAY WONDER *Pages 72 to 77. Designer:* **Lee Mindel,** Shelton, Mindel & Assoc., 216 W. 18 St. New York 10011; 212-243-3939. *Living room:* **Lamp,** Illuminator—Flos (M); in Europe only; 011-39-2-02-794-559. **Sconces,** André Dubreuil—Themes and Variations (R), 231 Westbourne Grove, London W11 2SE, England; 011-44-207-727-5531. **Curtains**—Ikea North America (R,MO); 800-434-4532. **Candelabra,** André Dubreuil—Themes and Variations, see above. **Sofa and chair**—custom, Jonas Upholstery (T); 212-691-2777. **Carpet,** Sisal Plain Sea Grass Woven Vinyl—Carpet Resources (R,T); 212-302-1113. **Mezzadro stool,** by A. Castiglione for Zanotta; through—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Sculpture,** Mark Brazier Jones—*Themes and Variations*, see above. **Lamp**—Cedric Hartman (M); 402-344-4474. *Dining room:* **Lamp,** Hanson—Hinson and Co. (T); 212-688-5538. *Bedroom:* **Linens**—Nancy Koltes Assoc. (T); 212-995-9050.

84 SEAMLESS SERENITY *Pages 84 to 91. Architect:* **Franklin Salasky/B Five Studio,** 160 Fifth Ave., Suite 702, New York 10010; 212-255-7827. *Project architects:* **Franklin Salasky, Bob Vogel.** *Contractor:* **Silver Rail Construction Corp.,** 113 Reade St., New York 10013; 212-285-9500. **Paint**—Benjamin Moore (M); for stores 800-672-4686. **Oak floors,** custom—B Five Studio, see above. *Living room:* **Sofa fabric,** London Mohair—Strohemi & Roman (T), 718-706-7000. **Chaise,** designed by Tommi Parzinger—Palumbo (R), 972 Lexington Ave., New York 10022; 212-734-7630. **Chaise fabric,** Bouclé Cords—J.Robert Scott (T); 212-755-4910. **Armchairs**—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 212-744-5664. **Chair fabric,** antique velvet—Rose Cumming (T); 212-758-0844. **Chinese tonsu chest**—Historical Design (R), 306 E. 61 St., New York 10021; 212-593-4528. **Coffee table,** Dunbar—Liz O'Brien (R,T), 800A Fifth Ave., New York 10021; 212-755-3800. **End tables,** custom—Campbell Ironworks (M); 914-887-6420. **Cigarette table,** designed by Jacques Adnet—Wyeth (R,T), 315 Spring St., New York 10013; 212-925-5278. **Table lamps,** crystal—Alan Moss (R,T), 436 Lafayette St., New York 10003; 212-473-1310. **Carpet,** Diamond Weave—Hokanson (T); 212-758-0669. **Sconces**—Alan Moss, see above. **Curtain fabric,** Hologram Leaves—Larsen (T); 212-753-4488. **Duette Shades**—Hunter Douglas (M); 800-937-7895. *Entry hall:* **Table**—David Duncan Antiques (R), 227 E. 60 St., New York 10022; 212-688-0666. **Doors,** custom—Rebecca Spivak/Superior Finish; 212-219-3312. *Gallery:* **Lounge chairs,** designed by Terrence Robsjohn-Gibbings—Alan Moss, see above. **Chair fabric,** Sikamora—Zimmer+Rohde (T); 212-758-5357. **Pillows,** custom—Carol Davis Designs (R,T); 212-420-4785. *Library:* **Sofa fabric,** Teddy in Tabac—Rogers & Goffigon (T); 212-888-3242. **Armchair,** Dunbar—Alan Moss, see above. **Coffee table**—William Lipton, Ltd., (R,T); 212-751-8131. **End table,** designed by Gilbert Rohde—Wooster Gallery (R,T), 86 Wooster St., New York 10012; 212-219-2190. **Nesting tables,** designed by Jacques Adnet—Wyeth, see above. **Carpet,** Abu in Dimi—Odegard (T); 212-545-0069. **Table lamp,** Bakelite—Alan Moss, see above. **Floor lamp,** model 11—Cedric Hartman (T); 402-344-4474. **Throw**—Kirk Brummel (T); 212-477-8590. *Dining room:* **Dining table,** Regency; **dining chairs,** Louis XVI—Holly Hunt (T); 212-755-6555. **Chair fabric,** Bouclé Cords—J. Robert Scott; see above. **Queen Anne chair fabric,** Rigoletto Stripe—Scalamandré (T); 800-932-4361. **Chandelier,** by Paavo Tynell—Donzella (R), 17 White St., New York 10013; 212-965-8919. **Rug**—V'soske (T); 212-688-1150. *Kitchen:* **Table,** custom—L&B Contract Industries (M); 914-268-0082, **Chairs,** by Arne Jacobsen—ICF Group (R,T); 800-237-1625. **Light fixture**—Urban Archaeology (R), 143 Franklin St., New York 10013; 212-431-4646. **Table settings**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Solar Veil shades**—Window Modes (T); 212-752-1140. *Study/guest bedroom:* **Walls,** Celadon silk on paper—Donghia (T); 212-935-3713. **Doors,** custom—Rebecca Spivak, see above. **Wood desk**—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Le Corbusier LC2 chair**—Cassina (R,T), 155 E. 56 St., New York 10022; 800-770-3568. **Chair fabric,** Putti in celery—Rogers & Goffigon (T); 212-888-3242. **Bedspread fabric,** Image in Autumn Dusk—Jim Thompson (T); 212-758-5357. *Master bath:* **Satin nickel fixtures**—Waterworks (R), 475 Broome St., New York 10013; 212-274-8800. **Duette shades**—Hunter Douglas, see above. **Towels**—E. Braun (R), 717 Madison Ave., New York 10021; 212-838-0650. *Master bedroom, corner:* **Chair fabric,** Collette Stripe Damask—Scalamandré, see above. **Side table**—Takashimaya, see above. **Table lamp**—Lobel Modern (R,T), 207 W. 18 St., New York 10011; 212-242-9075. **Bookcase,** custom—Wainland's (M); 212-243-7717. **Fire screen**—A & R Asta (R,M), 1152 Second Ave., New York 10021; 212-750-3364. **Bedding**—E. Braun, see above. **Bedskirt fabric,** Fiorella in Corot—Rogers & Goffigon, see above. **Rug,** Newborne in Shellweave—Hokanson, see above. **Swing-arm light**—Ann Morris Antiques (R), 239 E. 60 St., New York 10022; 212-755-3170. **Curtain fabric,** Pirouette in Polonaise—Rogers & Goffigon, see above.

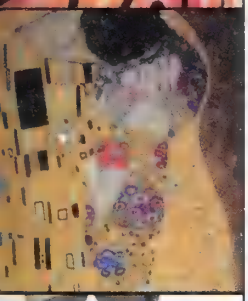
92 GENDER BLENDER *Pages 92 to 95. Designer:* **Brown Siegel Design Associates,** 595 Madison Ave., New York 10022; 212-832-5400. *Living room:* **Glass end table**—Sentimento (R), 306 E. 61 St., New York 10021; 212-750-3111. **Sofa**—Brown Siegel Design Associates, see above. **Fabric on sofa,** Putti in espresso—Rogers & Goffigon (T); 212-888-3242. **Pillow fabric on sofa and banquette,** Bechamel in color Quaker—Rogers & Goffigon, see above. **Espresso Leather club chairs,** custom—Brown Siegel Design Associates, see above. **Nesting tables; case clock**—Karl Kemp & Associates (R), 34 E. 10 St., New York 10003;212-254-1877. **Crystal bowl** Revere—Steuben (R), 717 Fifth Ave., New York 10022; 212-752-1441. **Fireplace mantel, accessories**—Danny Alessandro, Ltd. (R), 223 E. 59 St., New York 10022; 212-421-1928. **Pair of X benches**—Primavera Gallery, Inc. (R), 808 Madison Ave., New York 10021; 212-288-1569. **Floor easel,** designed by Brown Siegel Design Associates, see above. **Wool felt carpet,** custom by Brown Siegel Design Associates—A.M. Collections, Ltd. (T); 212-625-2616. **Round side table**—Florian Papp, Inc. (R), 963 Madison Ave., New York 10021; 212-288-6770. **Fabric on banquette and on paneled walls,** gray flannel pinstripe—Holland & Sherry (T); 212-758-5373. **Wall sconces,** by Brown Siegel Design Associates, see above. **Round pedestal table**—Lee Calicchio, Ltd. (R), 134 E. 70 St., New York 10021; 212-717-4417. **Desk**—Evergreen Anti (R), 1249 Third Ave., New York 10021; 212-744-5664. **lamp**—Robert Altman (T); 212-832-3490. **Side chair**—N Art Gallery (R), 425 E. 53 St., New York 10022; 212-758-

96 NEW VINTAGE *Pages 96 to 101. Architect:* **Myles W traub Architects,** 155 W. 72 St., New York 10023; 212- 6959. *Landscape architect:* **Myles Weintraub,** see above. *L scapers:* **Robert Haldane;** 518-325-2000; **Emerald Th Creative Horticulture;** 914-876-3611. *Contractor:* **Alan fin;** 518-828-3980. **House size:** 3,500 sq. ft. **Lot size:** 22 *Exterior materials:* **Exterior doors and windows**—Pella dows & Doors (M); for stores: 800-84-PELLA. **Exterior ing**—Halo/Cooper Lighting (M); 847-956-8400. **Light** (M); for stores: 800-217-7722. *Interior materials:* **Floo** Kahrs International (M), 650-341-8400. **All cabine** Attinello Furniture & Cabinetmakers; 516-668-1110. **Pai** Benjamin Moore (M); for stores: 800-672-4686. **Interior hardware**—Omnia Industries, Inc. (M); 973-239-7272 *ing room:* **Sofa; coffee table,** designed by architect—Atti Furniture & Cabinetmakers, see above. **Sofa fabric**—I schwig & Fils (T); 212-838-7878. **Pillows on sofa**—Dran & Ross (T); 212-741-7278. **Shaker rocker**—Shaker W shops, 800-840-9121. **Rug**—Elizabeth Eakins, Inc.; 212 1950. **Chairs**—Smith & Hawken (R,MO); 800-776- **Fireplace**—Vermont Castings Inc. (M); 802-234-2300. L **ing**—Elliptipar Inc. (M); 203-932-2266; Lightolier, see a *Kitchen:* **Stainless-steel countertop**—Goldenshtein Re rant Equipment Mfg. Co. (M); 718-388-9200. **Counte** gray black slate—Hilltop Slate Inc. (T,M); 518-642- **Refrigerater,** Sub-Zero 561—Sub-Zero (M); 800-222- **Range**—Thermador (M); 800-656-9226. *Dining area:* designed by architect. **Chairs**—Thonet Industries, Inc. (212-421-3520. **Lighting**—Lightolier, see above. **Stair handrail,** designed by architect. **Stair railing**—Budd 518-325-3912. **Lighting,** stair display area—Juno Ligh Inc. (M); 847-827-9880. *Master bedroom:* **Duvet/p shams**—Archipelago (R,T); 212-334-9460. **Quilt**—Judi James Milne, Inc. (T); 212-472-0107. **Rug**—Elizabeth E 212-628-1950. *Master bathroom.* **Fittings**—American Stal (M); 800-442-1902. **Shower door**—Alumax (M); 800 0208. **Glass block**—Pittsburgh Corning Corporation 800-992-5769. **Lighting**—Alkco (R); 800-833-3677.

102 FRESH LINENS *Pages 102 and 103: Clockwise upper left:* **Neckroll,** Thia silk geranium stripe; **pillow** white, with sharkskin azalea border, standard—Archip (R,T); 212-334-9460. **Fuchsia throw,** #180-102, q $190—Legacy (M); for orders, fax: 703-830-6878. **Dem table,** #38247, oak—Lorin Marsh (T); 212-759-8700. *right:* **Boudoir pillow sham,** Ouest, navy on white $52/pr.—Palais Royal (M); for stores: 800-322-3911. **Or pillow sham,** white, Continental, $245/pr.—Nancy (R), 31 Spring St., New York 10012; 212-219-2271. **sham,** Barbara, white, standard, $65/ea.—Peacock Alle For stores: 800-275-0784. *Lower right, from top:* **Pillow** Opal Grape, Green Grass, Silver Blue, Pink Fuchsia, Ochre, Burnt Orange, standard—Hillcrest Internationa 212-447-9090. **Sofa,** #4096—Lorin Marsh, see above. *left, from top:* **White pillow sham,** damask cotton, Euro $60/ea.—Peacock Alley, see above. **Boudoir pillow,** ma satin stitch—Archipelago, see above. **White pillow** damask border, standard, $115—Frette (R); for stores: 8 FRETTE. **White linen pillowcase,** standard, $135/ea.- White House (R); 888-942-7528. **Bench,** #36939— Marsh, see above. **White pillow shams,** lace border, sta cotton, $30/pr; **White pillowcases,** standard, $30/pr.; **flat,** lace border, queen, $40; **white fitted,** queen, $30; **duvet cover,** queen, $40—Wamsutta (M); 888-WAMS **White coverlet,** Barocco, pique, $336—Palais Roy above. **Throw pillow,** orange and red silk, #135-100, fro **neckroll,** orange and red, #130-000, from $50—Lega above. **Headboard slipcover,** sewn by Monte Coleman 463-0085; **slipcover fabric,** Kanvastex, #307/red—Cov Fabrics (T); 212-689-2200. **Bed,** custom, queen, from $4 Salon Moderne (R), 281 Lafayette St., New York 1001 219-3439. **Side table,** #37387; **chest of drawers,** #37 Lorin Marsh, see above. **Vintage lamp,** Angleposise, Wyeth (R), 315 Spring St., New York 10013; 212-925 **Compote vase,** $850; **glass vase,** by Eva Zeisel, $1,250 Orange Chicken, see above. *Pages 104 and 105: Left:* **sheet,** Desert Plaid, queen, $54; **flat,** Desert Plaid, quee **dust ruffle,** Window pane, queen, $115; **textured bl** Canvas, queen, $90; **white pillowcases,** Canvas, sta $32/pr.; **pillowcases,** Desert Plaid, standard, $44/pr.; Window Pane, queen, $190; all from The Khaki Collec Calvin Klein Home (M); for stores: 800-294-7978. **Ca blanket,** $1,395—Christopher Fischer Cashmere Coll (R), 52 Jobs Lane, Southampton, NY 11968; 631-20 **Blanket,** cream and beige plaid, $685—Agnona (T); 21 5535. **Bed,** queen, #6177, $795—Garnet Hill (R); 80 6216. **APTA oak cabinet,** by *(Continued on pa*

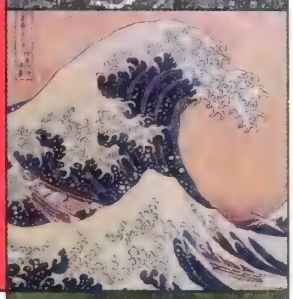
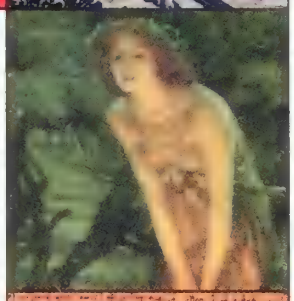
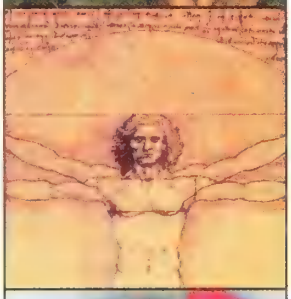








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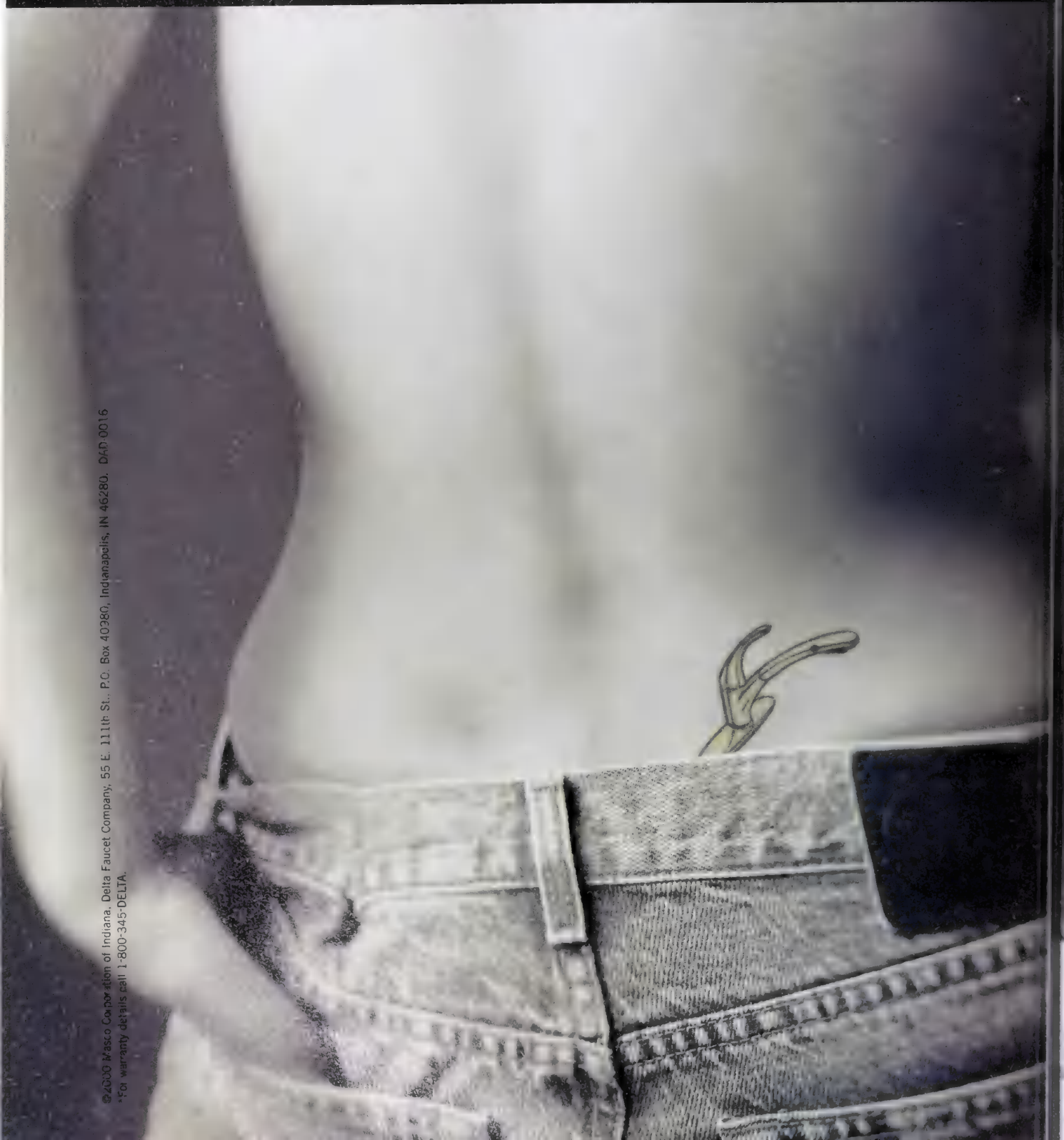
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Antonio Citterio—B&B Italia (T); 212-758-4046. **Orage stool; Pluie stool,** by Christian Liaigre—Holly Hunt (T); 212-755-6555. **Odeon table,** by Afton Grove, $820—Covington Candle (R), 976 Lexington Ave., New York 10021; 212-472-1131. **Goblet vase,** $525—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Double gourd vase,** #061-084 JTC 798; **beaker vase,** #061-141 ORH 070—Mrs MacDougall (T), Hinson & Co.; 212-688-7754. **Bedside lighting,** Parentesi, design by A. Castiglioni and P. Manzu—Flos USA, C/O Progressive Design (M); 800-939-3567. **Paint,** #DK-8—Donald Kaufman Color Collection (M); 201-568-2226. *Clockwise from upper left, from top:* **Striped pillowcase,** by Esprit Bath + Bed, Floral collection, standard, $208/queen set—Martex (M); for stores: 800-533-8229. **Blue check pillowcase,** by Laura Ashley, Sophia, standard, $33/pr.—Laura Ashley for Revman Industries (M); 800-237-0658. **Blue and white pillow sham,** Waves border, standard, $50—Dans Nos Maisons, through Daryl Jenkins & Assoc.; 800-546-3694. *Upper right:* **Coverlet,** Vecchio, queen, $336; **European pillow sham,** Villefort, $124/pr.—Palais Royal, see above. **Jacquard coverlet,** Villa D'Este blue and white, queen, $700—Frette, see above. **European pillow sham,** Lisboa beige check, $52/ea.—Dans Nos Maisons, see above. **European pillow sham,** Union Stripes, $178/pr.—Judi Boisson American Home Collection (R), 134 Mariner Dr., Southampton, NY 11968; 631-283-5466. **Red throw,** Equus, $400; **orange throw,** Equus squash; **coral pillow sham,** Konya with celery satin stitch, European—Archipelago, see above. **Natural throw,** by Paola Lenti, Lieve in sand, $585—Property (R), 14 Wooster St., New York 10013; 917-237-0123; for stores, call Counterpoint; 888-545-5073. **Striped pillow sham,** Panama Stripe, standard, $100/ea.—Ralph Lauren Home Collection (M); for stores: 212-642-8700. **Buffet,** #582—Coté France NY Inc. (T); 212-684-0707. *Lower right:* **Coverlet,** County Clare, white, twin, $90—Tommy Hilfiger Home (M); 800-237-0658. **Flat sheet,** Embroidered Friendship Percale, $95/twin set—Garnet Hill, see above. **Bottom pillowcase,** Tatiana Red, standard, $58/pr.—Dans Nos Maisons, see above. **Top pillow sham,** Alphabet Cross-Stitch Collection, standard, $138/pr.—Judi Boisson American Home Collection, see above. *Lower left:* **Throw pillow,** Iosis in Plumetis pattern, embroidered linen, $48—Palais Royal, see above. **European sham,** Sand Dollar Linen, Panama Collection, $125—Ralph Lauren Home Collection, see above. **Pashmina throw,** Jasmine embroidery, ivory on ivory, $425—Armand Diradourian (R), 8436 Melrose Place, Los Angeles, CA 90069; 323-651-2125. **Blanket,** cashmere, $1,145—Agnona, see above. **Throw blanket,** by Paola Lenti, Mirto, sand, $567—for stores, call Counterpoint, see above. *Pages 106 and 107: Clockwise from upper left:* **Pink border pillowcase,** Miquelon, standard, $32—P.J. Flower/Designers Guild (R,T); for stores: 212-840-3100. **Olive pillowcase,** by Angel Zimick, sateen with Leche Eyelash Fringe trim, standard, $225/pr—for stores, call MDG; 212-944-6110; **pillowcase with overlay border,** by Angel Zimick, white sateen with Earl Tuckered Out organdy trim, standard, $225/pr.—Bedside Manner (R), 2056 N. Halstead St., Chicago, IL 60614; 773-404-2020. **Pink pillowcase,** with cherry stem decoration, standard, $60/pr.—Calvin Klein Home, see above. **Gray pillowcase,** paisley pattern, Cashmir, #31084, standard, $30/ea.—By Davidson Cotton Co. for Joseph Abboud Environments; 212-889-7777. *Upper right:* **Linen pillow sham,** Camille, white with gray stitching, standard, $130/pr.—Area (R), 180 Varick St., New York 10014; 212-924-7084. **Green ribbed throw,** cashmere, $225—Agnona, see above. **Printed pillowcase,** Jhaalar, yellow and gray, standard, $20/ea.—P.J. Flower/Designers Guild, see above. **Gray and white pillow sham,** Fresco, European, $30/ea.—Dan River Home Fashions (M); 800-782-9568. *Lower right:* **Pillow,** by Mark Snider, Silver Silk Charmeuse Pinwheel, #015PW, $170—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000; **Boudoir pillowcase,** white with Heather Grey Mohair trim, $75/ea.—MDG, see above. **Pillow sham with scroll border,** Palladio Grey, standard, $160/pr.—Palais Royal, see above. **Two-tone pillowcase,** charcoal, standard, $80/ea.—The White House, see above. **Gray floral pillowcase,** Allium, standard, $60/pr.—Calvin Klein Home, see above. **Charcoal blanket,** Cuzco, $315—Cosa (T); 212-221-8893. *Lower left:* **Area rug,** from $1,044; **Pouf,** $810—Paola Lenti, see above. **Pink ribbed throw,** $225—Agnona, see above. **Pashmina throws,** Hollywood & Vine, $495/ea.—Armand Diradourian, see above. *Right:* **Bedding,** Ardsley Square Collection, Whitfield Floral standard pillowcases, $70/pr; Whitfield Floral queen flat, $88; Mulberry Floral queen bed scarf, $200; Morgan Heather queen fitted, $100; Eastwell Grey Wool European shams, $200/ea.; Eastwell Grey Wool queen duvet, $750—Ralph Lauren Home Collection, see above. **Lucite table,** $5,200; **oil holders,** by Wedgwood, $695; **glass vase,** Holmegaard, $225—Capitol Furnishings, see above. **Dresser box,** #36377-01—Lorin Marsh, see above. **Bed,** Pencil Post, #24-5641, queen, $1,199—Ethan Allen (R); 800-228-9229. ■

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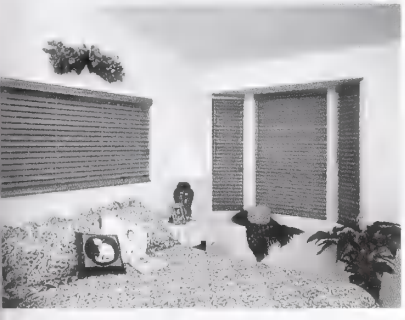
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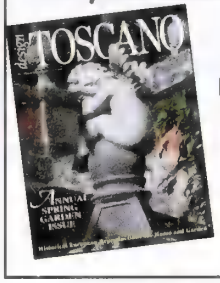
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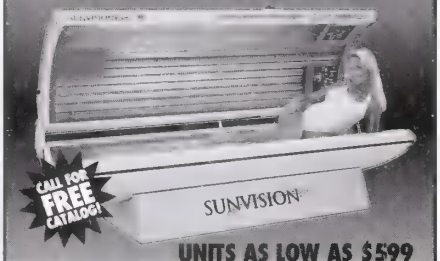
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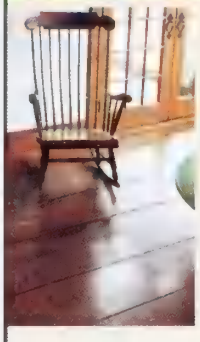
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READING WITH MY MOTHER

By Phyllis Theroux

My mother is 83 and remarkably at peace with the ways her body is getting ready to "check out," as she puts it. "Let's face it," she said when her weight momentarily dipped below 100 pounds last year, "I'm inching toward oblivion." Her eyesight is inching toward oblivion, too. Diagnosed with macular degeneration three years ago, she will never go completely blind, but the glimpses of what she sees will get smaller and smaller. The first thing she did was memorize her deck of tarot cards "so I can have them in my head for later." Later has arrived, although it took me a while to realize it.

She doesn't act like someone who can't see her own face in the mirror. She has the same light and graceful step, doesn't knock things over, and spills less than I do when she walks with a full mug of coffee into the living room. But I began to notice she was using the telephone a lot more, and when I took a break from my work and came downstairs to read the newspaper, she was much more likely to materialize at my side with the same question.

"Is there anything in the newspaper that you think I can't live without knowing?" she would inquire diplomatically.

I would read the headlines to her. "No," she'd usually say, "I don't think any of it is crucial."

But at night, after supper, it has become a new habit for us to sit in the living room while I read aloud from whatever looks interesting—be it *Vanity Fair* magazine or Proust. This is the civilized way people used to spend their evenings all the time.

Once, when waiting with her in her doctor's office, I started reading aloud a *National Geographic* story about the birth of a star. Casting a sidelong glance, I saw that her face was rapt with attention. This was someone who used to begin her day with Plato. Now she was depending upon me, the way a baby bird depends upon its parents, to bring her morsels. I thought of a way to feed her more.

That was early December. On Christmas Eve, I handed her letters from four different neighbors. The letters announced that they were coming to read to her in the afternoon once a week. My mother was overcome with delight and shyness. "Every week?" she exclaimed. "I don't think anybody should be tied down that way." I explained that it was more convenient for people to know, for sure, when they should come.

My mother is a shy and introverted person. She wor she won't know what to say to people, even those she kn quite well, in a social situation. I assured her this wasn't ing to be a problem. She wasn't convinced but decide plow ahead.

Slow-talking, quick-witted Magi had signed on for M days. My mother selected Plotinus's essay on Beauty for he read. "I'm not sure, but I think this is the right book for Ma she said. "She's got such a love of nature." Then, when doorbell rang, she lost her nerve.

"Don't leave me," she whispered as I ushered Mag "I won't," I told her, but within minutes I was clearly ir vant. It had been almost six months since my mother been able to hear Plotinus speak, and when Magi's soft, ge voice began to read, my mother's cheeks flushed with ex ment. Two hours later they were still happily picking apar same densely packed paragraph. The reading program launched.

Tuesday, Sandy comes to read from Emerson's es "She's a firecracker," said my mother. "I think she'll get a well with Emerson." Wednesday, it is Pati's afternoon, for thing—*People* magazine or poetry. "You can OD on the tics," said my mother. "I need to stay balanced." And w Dolo comes on Friday, my mother puts Paulo Coelho's *Alchemist*—and a bottle of Scotch—on the coffee table.

Before my mother lost her vision, she did not have a steady flow of visitors. It has turned her into a librarian a hostess—making sure the fire is lit, the tea or Scotch is (refreshments are a big part of this reading program), an book on the table is exactly the one her reader will e

"*The Alchemist* is definitely the right book for D declared my mother after she had departed. "She asked a questions."

When I repeated my mother's remark to Dolo lat the week, she chuckled. "It brings out the teacher in she said.

Here is another question. Is my mother readin readers, or are they reading her? ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

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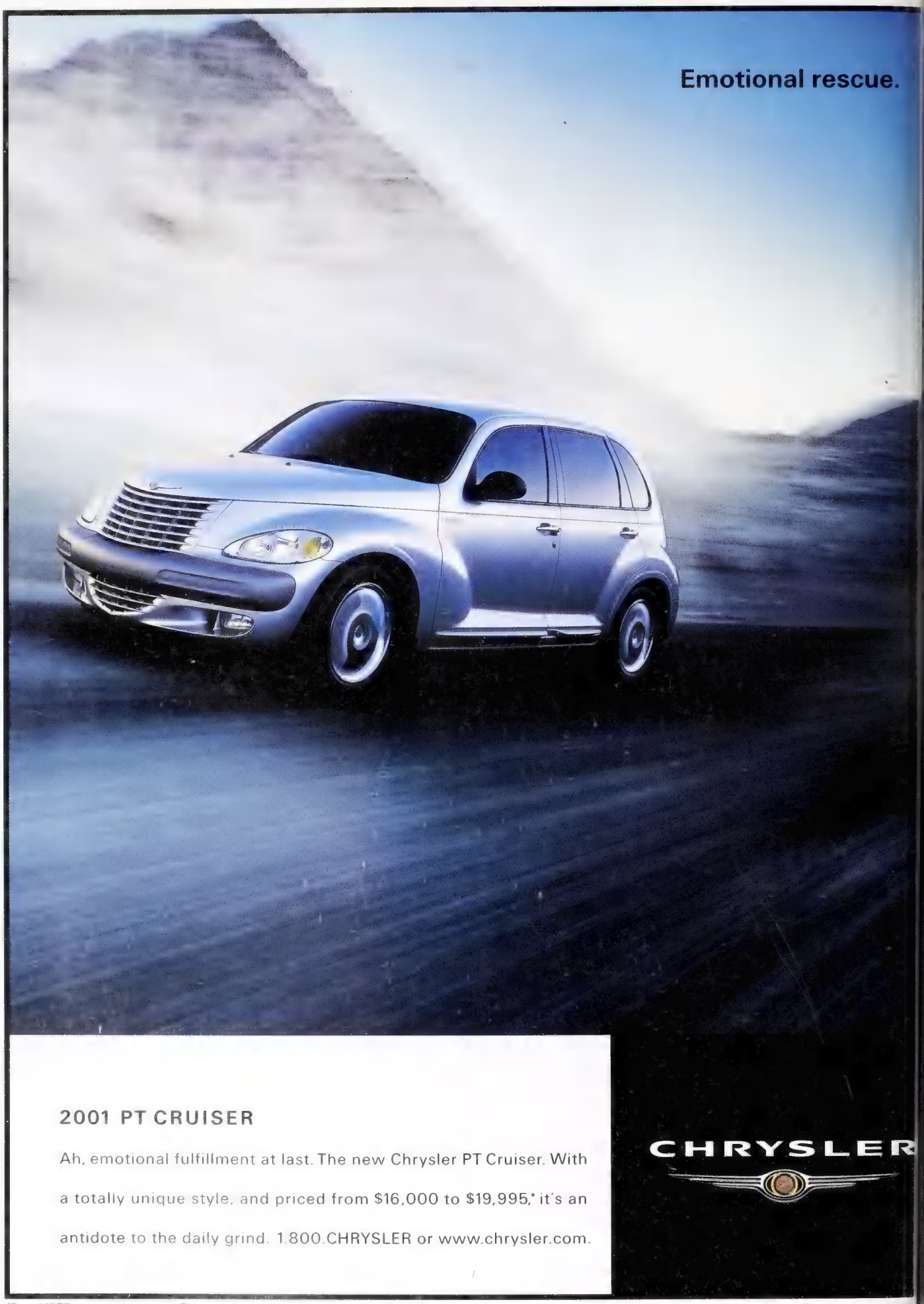


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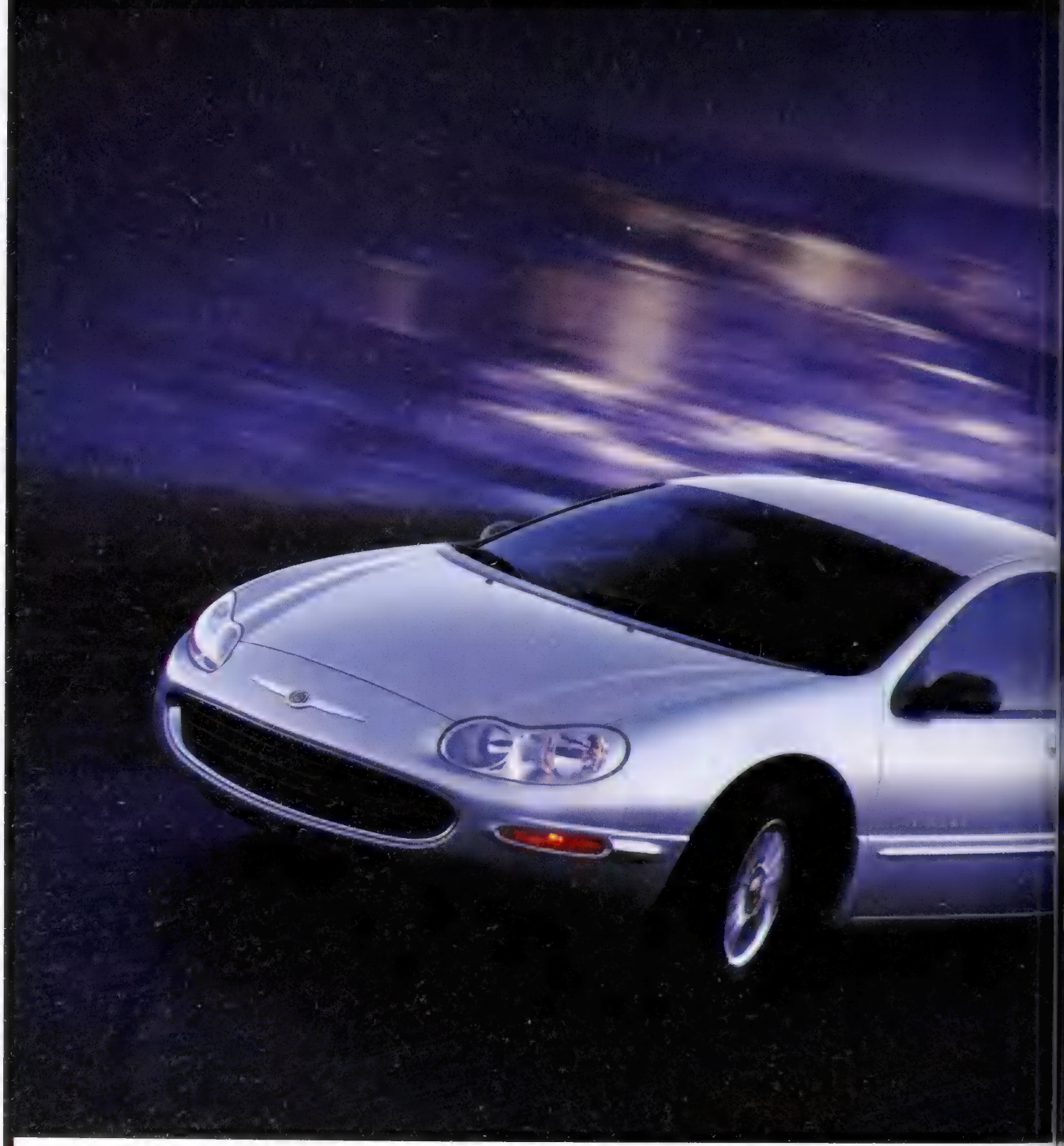
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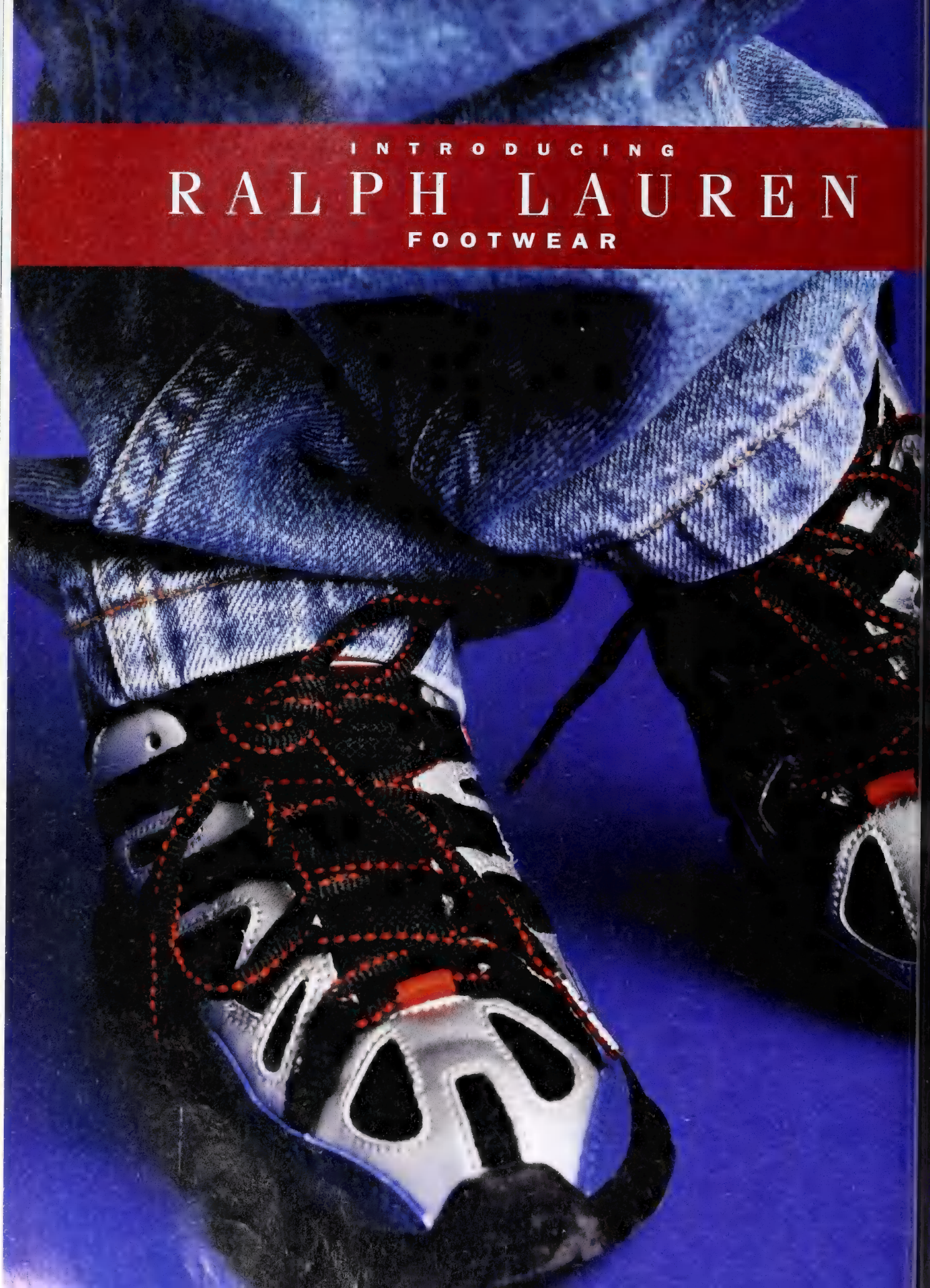


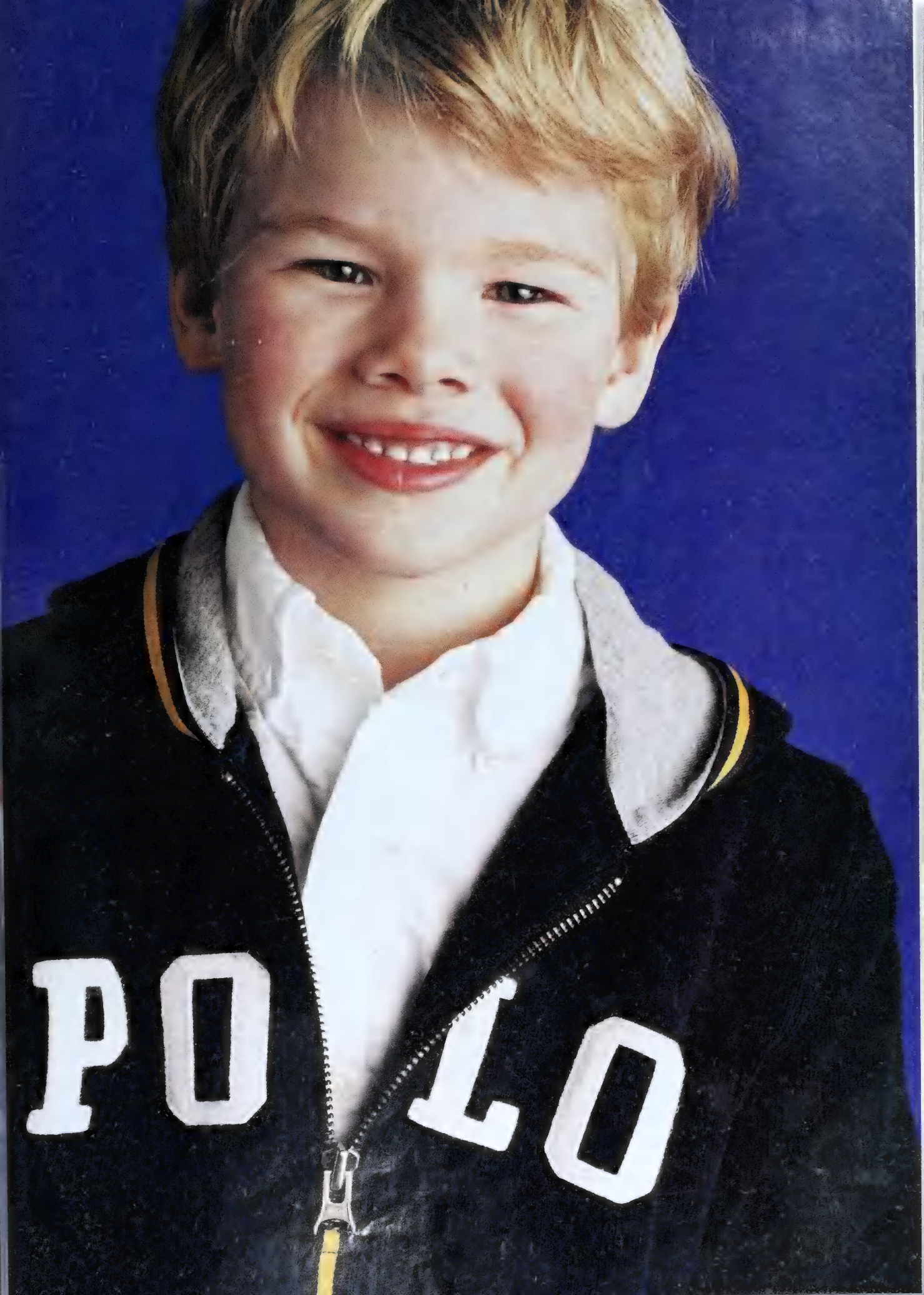
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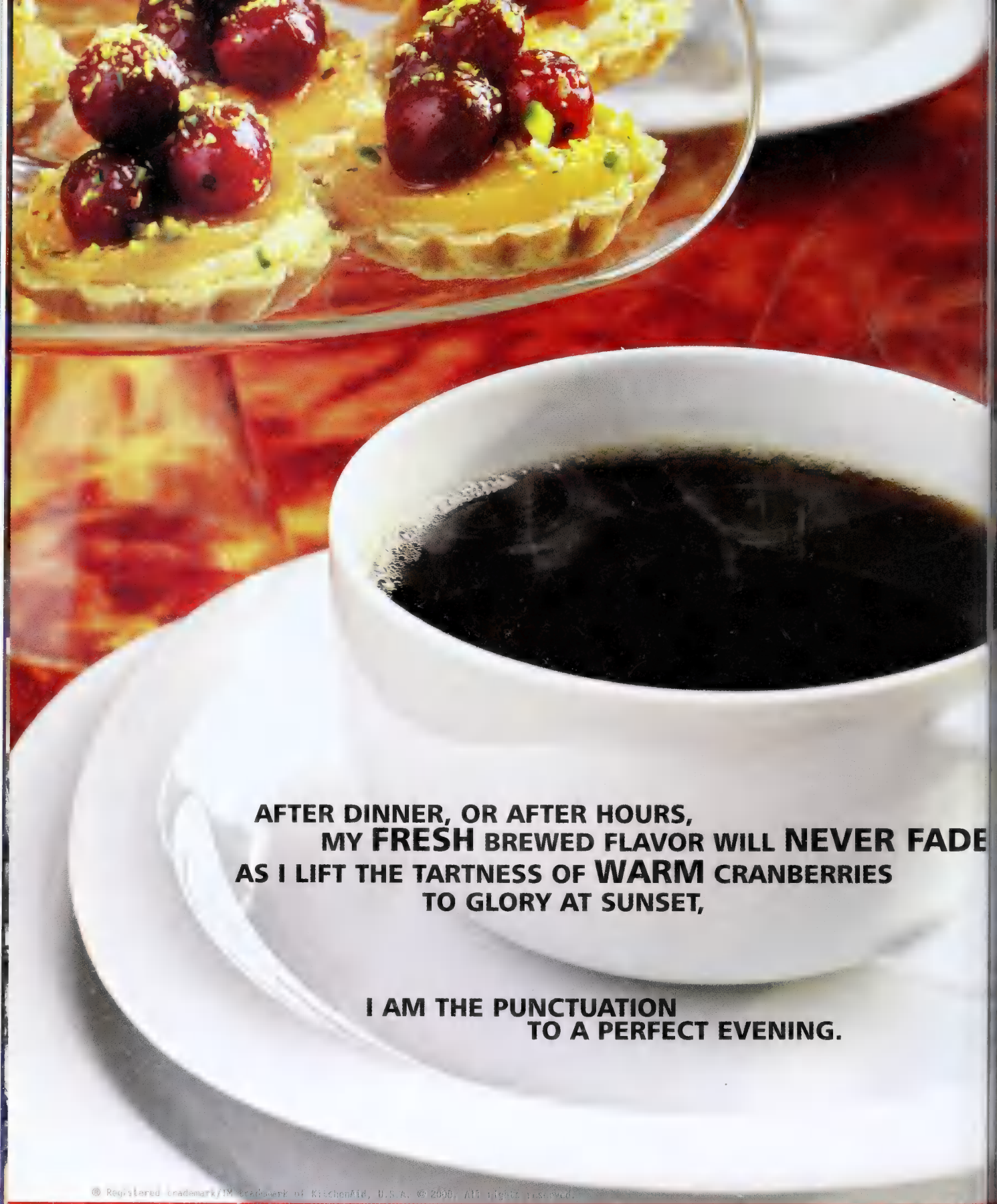
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ON THE COVER: The mix is what makes this room exciting. Along with a 19th-century English-style sofa by Baker wearing a slipcover in a Scalamandré stripe are a traditional African drum table found at a flea market and a 1952 Bertoia wire chair from Knoll. Part of our big blue and white portfolio, this setting shows the scheme fired up by an orange accent. See page 80. Photograph by Paul Whicheloe.



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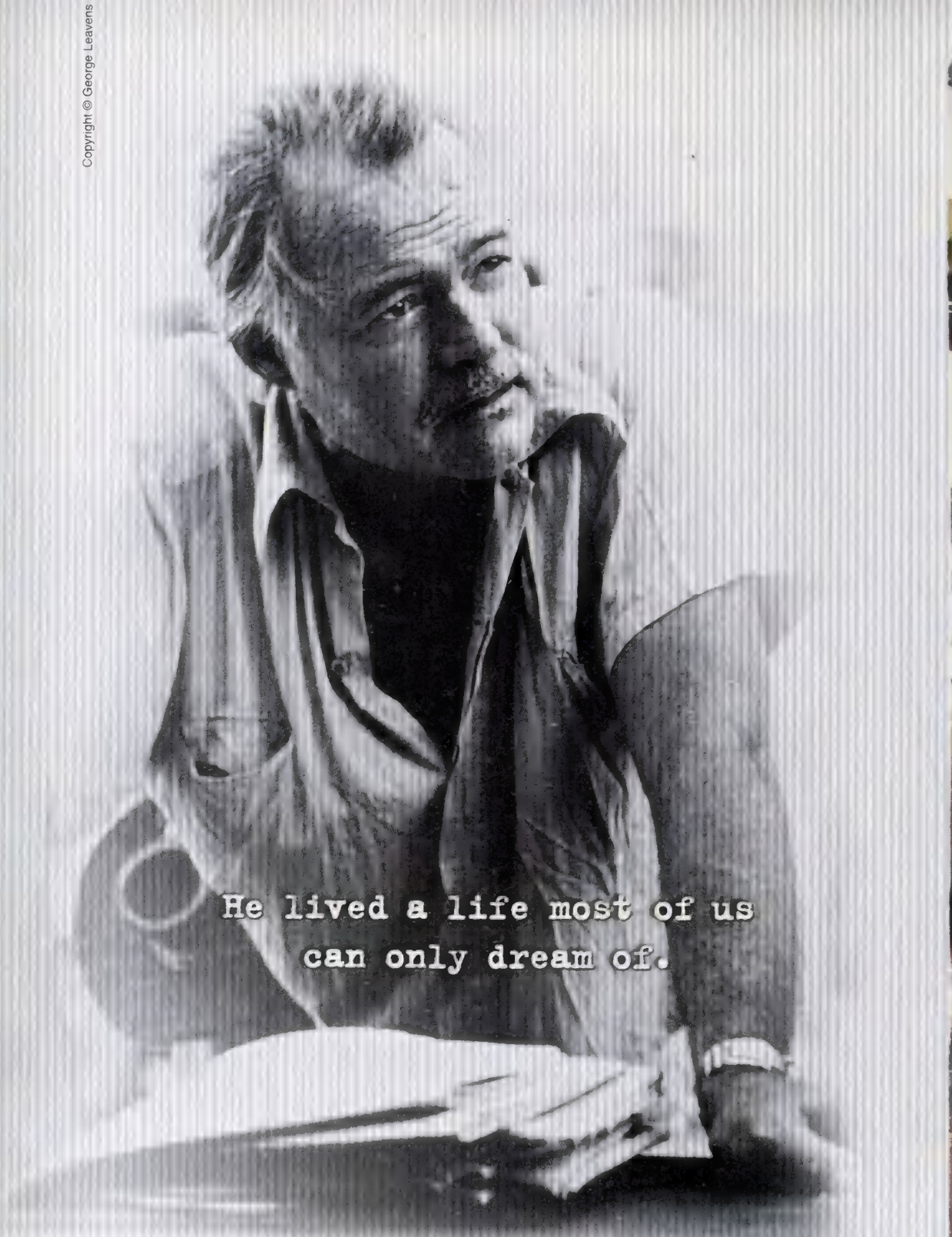
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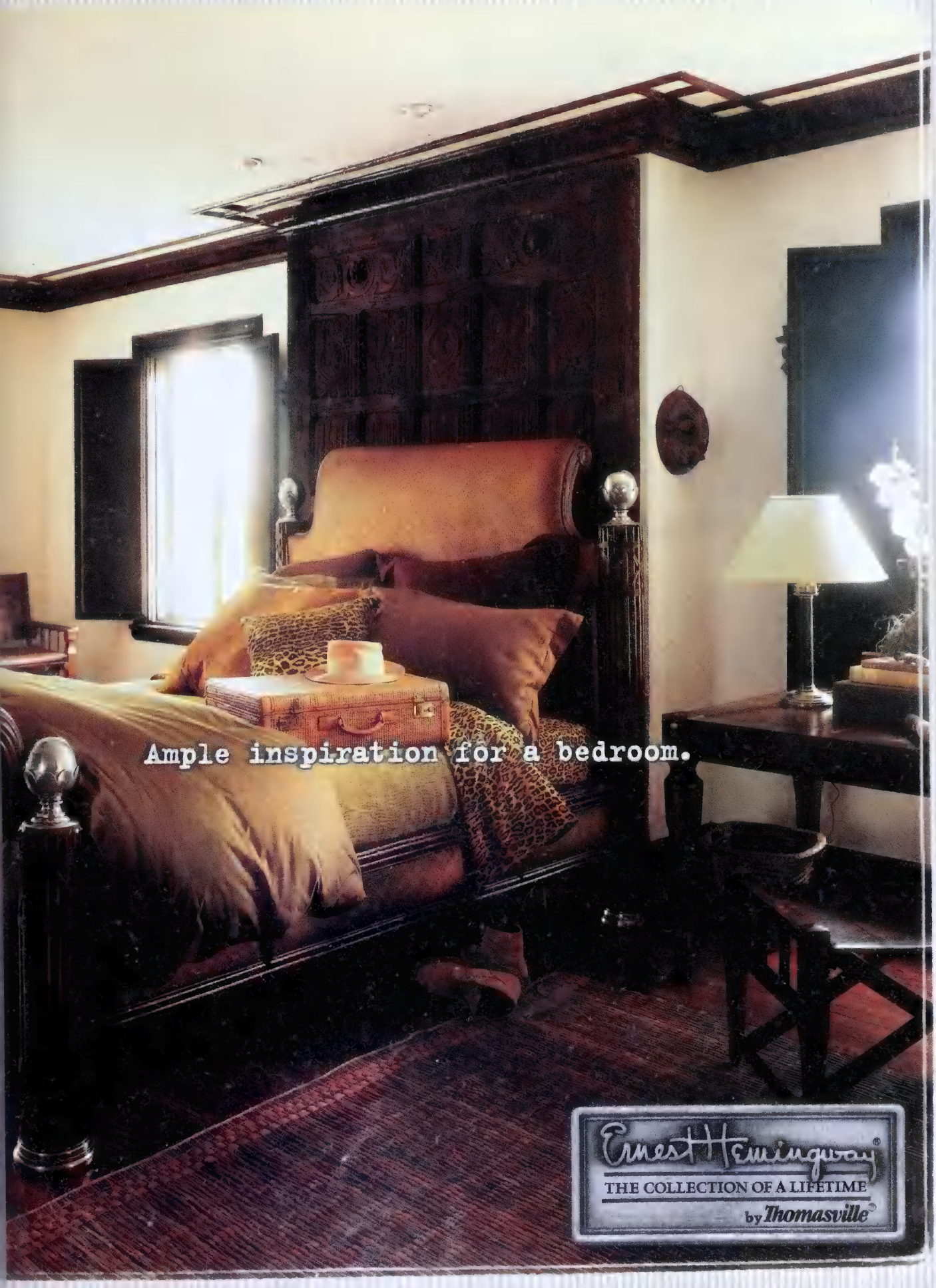


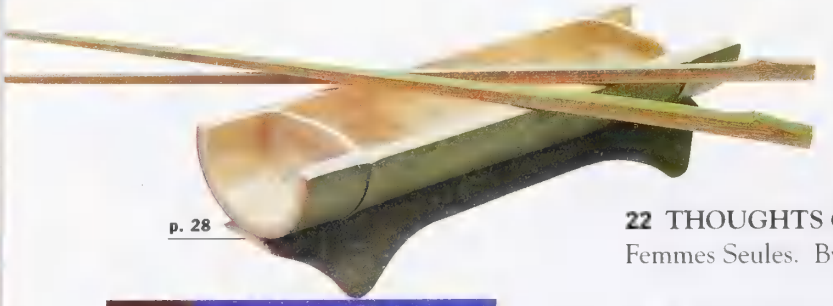
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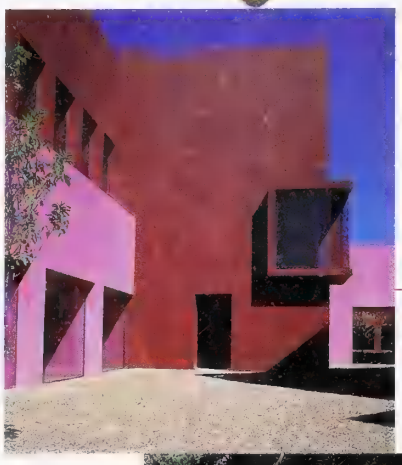


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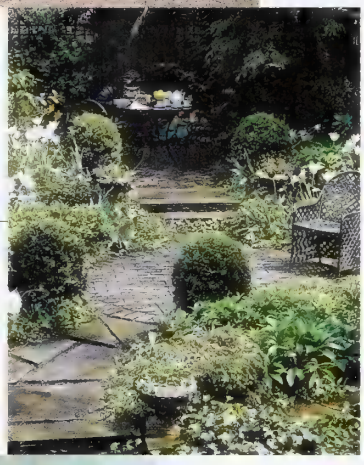
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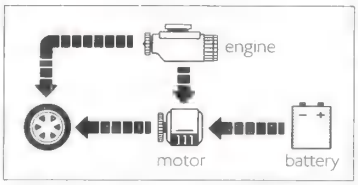


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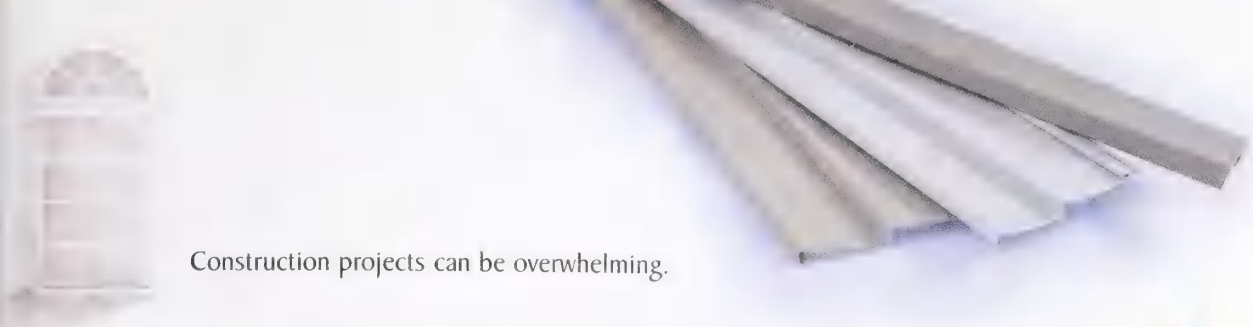
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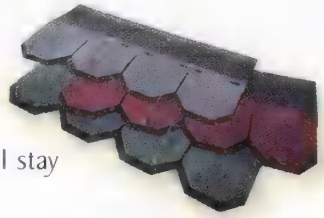


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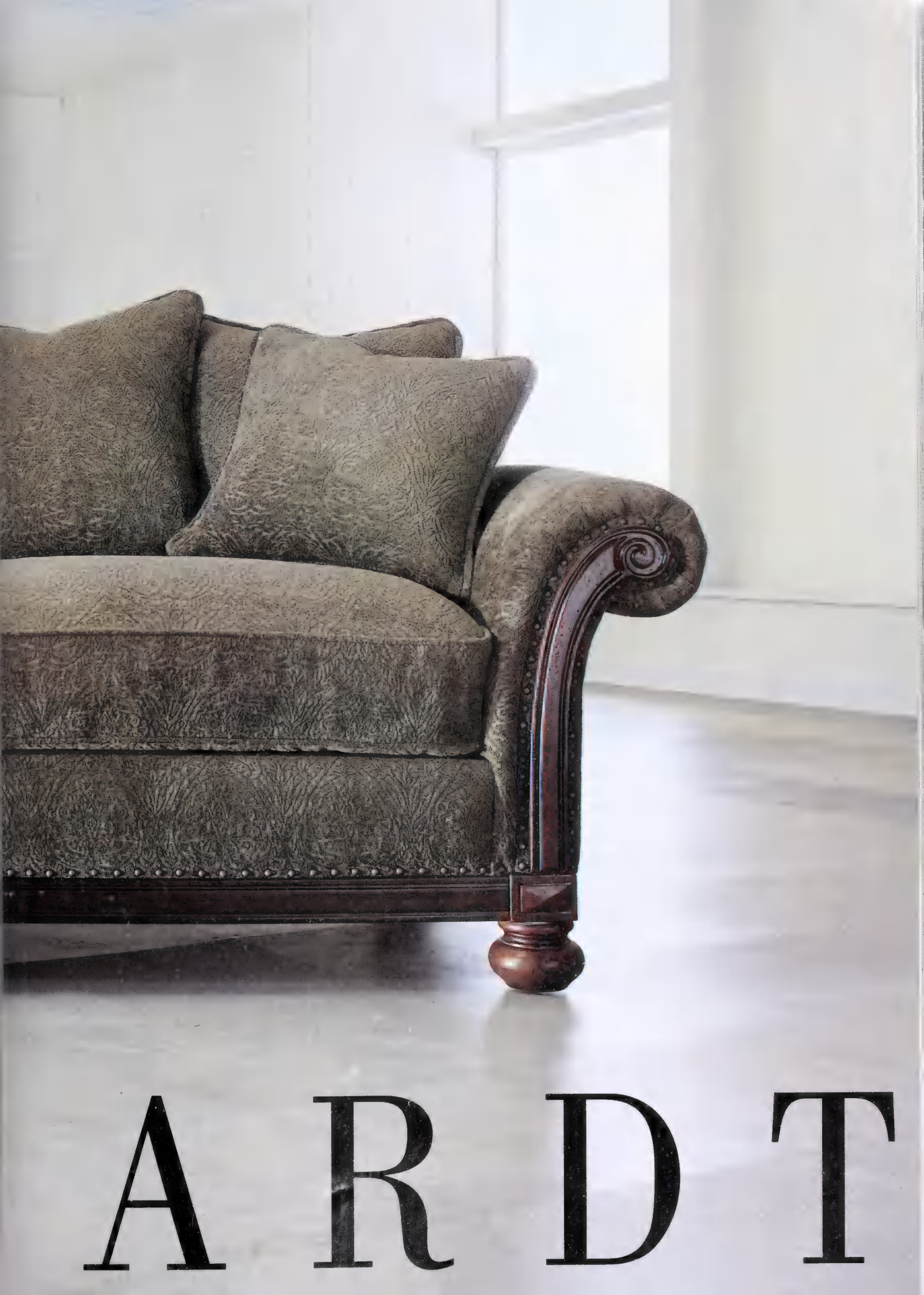
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(WOMEN ALONE)

By Ann Pringle-Harris

"You'll never see the inside of a French house—the French don't invite foreigners." That prediction, volunteered by a friend long ago, is in my mind as I look at a faded snapshot a real estate agent once sent me. Instead of washed-out colors, I see my house in all its Provençal brightness: dazzling white walls, red-tile roof, a mass of pastel flowers in a stone enclosure, ripening tomato plants on terraces rising from the back lawn. There is a leafy tree just outside the doors leading to the kitchen, a spot of incredibly brilliant blue sky behind it.

In this house I intended not just to learn French but to become French—for a while. The intention was partly subconscious and totally irrational, but then there was nothing especially rational about the whole enterprise. Renting from photographs a house in a country you have never lived in, whose language you speak only haltingly, and whose citizens are not known for their kindness to strangers, is in any case risky. Leaving your husband behind and taking with you three children aged 5, 7, and 11—well, I was warned that I would spend the summer trying to find peanut butter in the store and English-speaking children on the beach.

I had some rapturous memories that spurred me on. This summer was to be Chapter Two in a romance that had begun some years earlier on my first post-college visit to France. I had fallen in love with a place where schoolchildren ex changed handshakes as they greeted their friends on th street, where everybody seemed to argue heatedly, but no fight, over political issues, and where a young man might tr to strike up a conversation by murmuring of the colors of you costume, *"Ah, le rouge et le noir."*

The children and I lived in a renovated farmhouse ou side Ste. Maxime, then a picturesque village with a quiet beach a busy square with shops, cafés, obligatory merry-go-round; an a casino that I suppose provided a certain amount of elegan night life, although I never investigated. My terrace after dark with flowers glowing like pale stars and a sky as deep and so as navy blue velvet, would provide elegance enough for m

After I had stocked the larder, arbitrated disputes ove bedrooms, and learned to light the gas oven without singein my eyelashes, I explored our domain. We had a garden, a spa cious patio with table and chairs, a front lawn for a croque set the owner had kindly left for us—and there was a hous next door. This long, low structure caught my eye right awa Each morning I could see two women who looked to b somewhere near my age—one small and blonde, the other

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dark and taller—taking their coffee outside. A little boy who played around the table belonged to the taller woman; I could tell from the maternal pats, kisses, and very occasional corrections she bestowed on him.

Maybe, I thought, the way to be invited into a French house is to invite the French into *your* house. These women didn't seem to have much company except for the two men, presumably their husbands, who arrived on weekends. And so, after practicing my invitation aloud several times, I introduced myself and invited them for a cold drink that afternoon, which happened to be July 4th. It was our Independence Day, I explained, and since the French had helped us win our independence, we could celebrate the day together.

Looking back, I marvel at how much we talked that afternoon. I had no idea that my vocabulary would support such an exchange of information. Both women—I'll call the dark one Madame D, because it was years before I even knew, let alone used, her first name—were from Lyons. "It's called the gastronomic center of France," Madame D said, pointing to her sturdy, round-cheeked son as living proof that this label was apt. The little boy was the youngest of her four children. The others were at a summer colony, somewhat like camp. It was clear that she missed them. I did, too. They would have been a perfect match in age for my three.

As we sipped our cold tonic water, Madame D volunteered that the Lyonnais had a reputation in France for being stiff and formal. She flashed a smile, as if to indicate how little credence I was to put in that judgment. And indeed, before our modest party broke up I had learned about the blonde woman's hopes for children, about water shortages in the Midi, and about the mistral, a cold wind from the Rhone Valley that can conveniently be blamed for any mental or physical ills one may suffer in southeastern France.

Neighborly chats became a feature of our life at Ste. Maxime, along with excursions when I took the children to 13th-century churches, Roman ruins, coves hidden in the shadows of the Mauresque Mountains. On Bastille Day the four of us went next door for a small celebration at which we drank mineral water with grenadine syrup and toasted one another's native countries.

France was a contender in the World Cup soccer match that year, and our household had a television set. With charming formality Madame D presented herself at our front door and asked if she and her husband—the other couple had left—might watch the match that weekend. And so I met Monsieur D, who turned out to be good-looking, with easy manners and, like his wife, a sense of humor. By that time my husband had joined us and we were in the process of planning a tour through Italy. Before we took off, Madame D and I exchanged addresses.

"I'll write," I said, "and please correct my French!"

We both kept our promises, exchanging cards and notes at Christmas and Easter. I admired Madame D's cards with their thick, tissue-lined envelopes, and I admired even more the way she would very subtly use—correctly—a phrase or verb form that I had used incorrectly. No, the Lyonnais were standoffish, but yes, they were in some respects formal: C should use the right words in the right way.

Three years after our summer in Ste. Maxime, I p suaded my husband to pass through Lyons before we took two younger children to a camp in Switzerland. This time were entertained not simply in a French garden but in a Fre home, the Ds' pleasant four-bedroom house with a pret planted terrace from which you could see a silvery slice of Saône River. For each course of the three-hour lunch received fresh plates, with clean glasses for the accompany wines. One wine had been bottled at the family's vacation c tage. Another was Beaujolais, the wine of the region. The glass was for champagne.

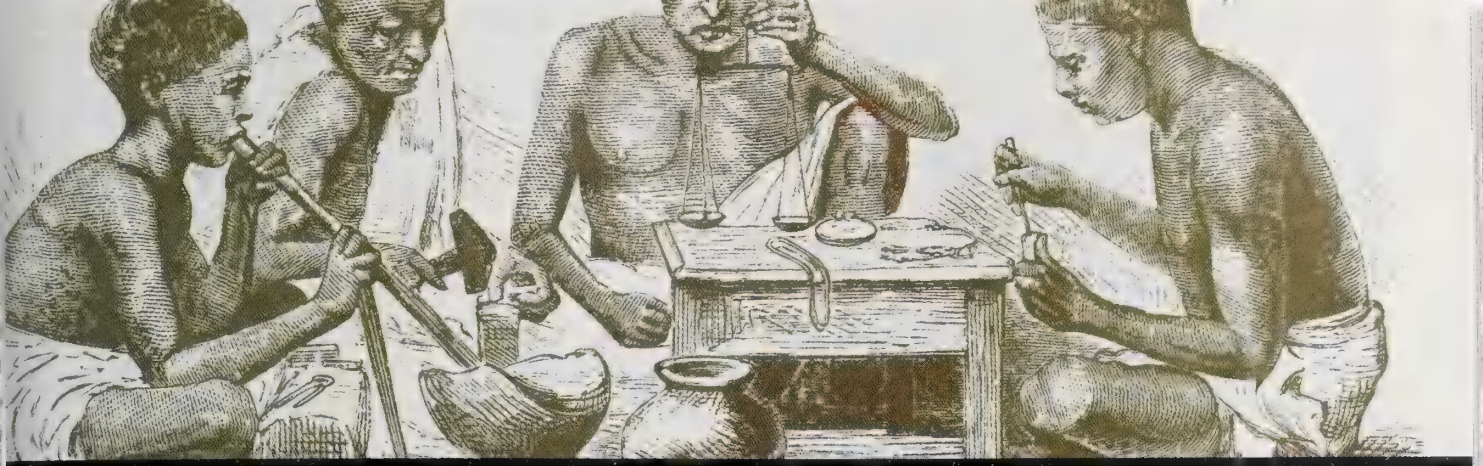
By that time, all of us, adults as well as children, w laughing and talking like old friends, we in whatever Fre we could muster, they rattling on as if we understood ev word instead of one in three or four. It was a mystery h Madame D, helped only by her two daughters, managed keep up a steady flow of food, plates, and glasses from kitch to terrace while at the same time being a relaxed and cha ing hostess. I could never have done it, but it made me ha to watch someone who could. Now that I had met them I fleshed out my imagined picture: a happy family, religi Catholics, educated, sufficiently prosperous, settled the community.

I was surprised when almost a year went by with word from Lyons. The letter that finally came was so shock I read it several times to make sure I had understood—though I knew I had. "*Mon mari m'a laissé. C'est triste, et d cile pour moi et les enfants.*" My husband has left me. It's s and difficult for me and the children.

My image of a happy family fell apart. My faith in own judgment dissolved. I could only justify myself by refle ing that one often fails to see the signs of marital tension e among one's closest friends. Each time I read the letter I struck by the simplicity, the directness, the Frenchness o Americans in such situations, I thought, try to explain eve for which there is no explanation. They refer to problem relationships, a partner's need for space, and so on. I touched by the elegance, the eloquence, of Madame D's b facts, and by the confidence in me shown by her letter. T confidence, in view of our long-distance relationship, puzz me until I remembered that I sometimes told total strang what I hadn't told my best friends.

Of course I wrote back. I don't recall what I said, b recall very clearly our next meeting. My husband an planned to drop our older girl at a language program in Loire, then drive through Provence and into Italy with two younger children. Lyons was on the way, and I had writ asking Madame D and her children to be our guests at din the night we would spend there.

Did I expect to see a woman depressed by divorce, w down by the demands of single parenthood? What I found an object lesson in what to do *(Continued on page 1*



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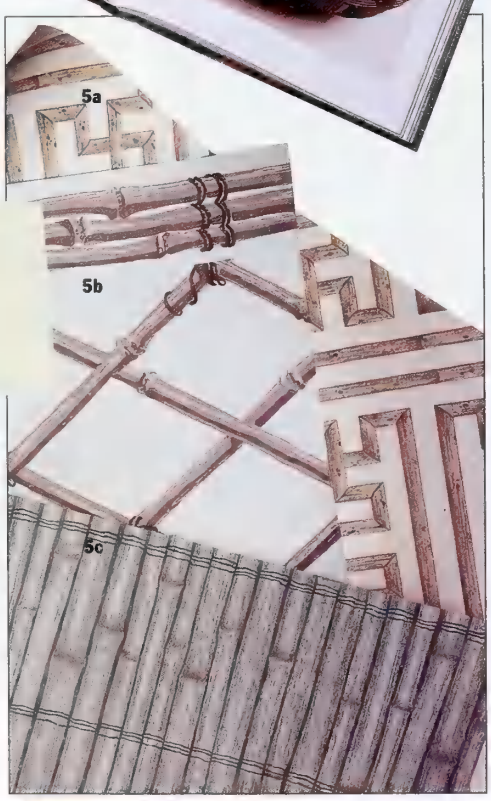

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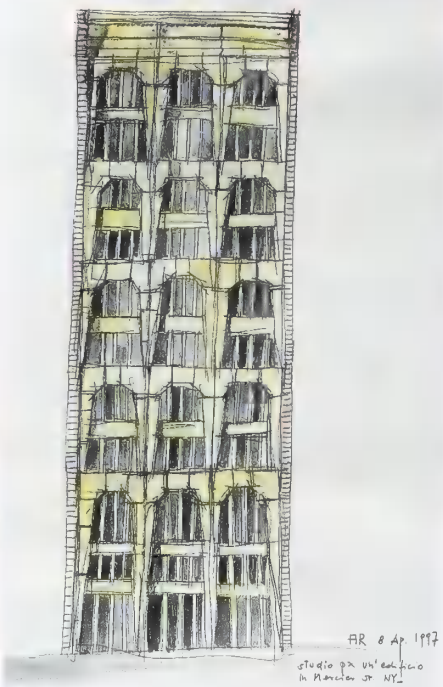
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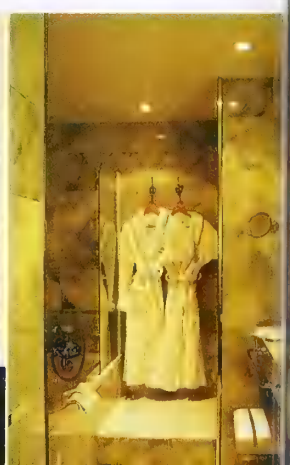
BOTH SIDES NOW

Next month in Manhattan, childr publisher Scholastic Inc. unveils a l awaited building by the late Aldo R the preeminent Italian postmoder architect. Rossi was killed in a 1997 crash, but not before he had planned two-faced high-rise, which will pro passage through a SoHo block. At Broadway, rows of oversize metal colu flank office windows, lending fort ity to that facade. But at the rear (l on Mercer Street, where Scholastic have a retail store, an unexpected s of muscular stacked arches echoes a cent industrial structures. *Craig Ke*

STYLE HAVEN

The newly renovated, quietly elegant Hotel Bel-Ami, located on Paris's ever-fashionable Left Bank, occupies a site that was once part of the Abbey St.-Germain. Decorated in soft contemporary shades of chocolate, caramel, lavender, and chartreuse, the low-key yet sumptuous hotel is, however, far from monastic. Creative credit goes to style-setting hotelier Grace Leo-Andrieu and her design team, who made sure the breakfast room, lobby, bar (near right), 115 rooms (86 of which remain to be completed in early 2001), and bathrooms (far right) achieve an aura of effortless chic. 7-11 rue St.-Benoit; 011-33-1-4261-5353. *Danielle Fox*







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François Boucher's delectable *Abduction of Europa*, 1732–34 (above), is one of 76 works in "From the Sun King to the Royal Twilight: Painting in 18th-Century France from the Musée de Picardie, Amiens," an exhibition at the Columbia Museum of Art, South Carolina. August 26–October 29. 803-799-2810. Travels to Pittsburgh, Omaha, and Santa Barbara.



"Dream Worlds: German Porcelain Figures from Jugendstil to Art Deco" at the Birmingham Museum of Art brings 118 pieces from the Decorative Arts Museum, Berlin, to the U.S. for the first time. *Pair of Monkeys*, 1912 (right), by Franz Blazek for Nymphenburg, is typical of the charming, colorful work in the exhibition. August 1–October 29. 205-254-2565.



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"Master Drawings from the Cleveland Museum of Art" is a rare chance to see the cream of the CMA's works on paper, like Giovanni Battista Piazzetta's *Young Woman Buying a Pink from a Young Man*, c. 1740 (left). August 27–October 15. 216-421-7340.

In case we doubted the validity of its title, "The Triumph of French Painting," a 58-work exhibition at Tulsa's Philbrook Museum of Art, dazzles us with canvases like Paul Gauguin's *Woman with Mango*, 1892 (right)—an unalloyed triumph in anyone's book. August 13–November 26. 918-749-7941.



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There was a small decrease in the clearance of cetirizine caused by a 400-mg dose of theophylline; it is possible larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** In a 2- carcinogenicity study in rats, cetirizine was not carcinogenic at dietary doses up to 20 mg/kg (approximately 15 times the maxin recommended daily oral dose in adults on a mg/m² basis, or approximately 10 times the maximum recommended daily oral dos children on a mg/m² basis). In a 2-year carcinogenicity study in mice, cetirizine caused an increased incidence of benign liver tur in males at a dietary dose of 16 mg/kg (approximately 6 times the maximum recommended daily oral dose in adults on a mg/m² bi or approximately 4 times the maximum recommended daily oral dose in children on a mg/m² basis). No increase in the inciden liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral do adults on a mg/m² basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m² basis), clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 t the maximum recommended daily oral dose in adults on a mg/m² basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetir was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maxin recommended daily oral dose in adults on a mg/m² basis). There are no adequate and well-controlled studies in pregnant wo Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly nee **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 m (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m² basis). Studies in beagle dogs indic that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Bec many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placi controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 pati aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received betw 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYR in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially s between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons o pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subj aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who receiv single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of ceti in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontr clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a m exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled t the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6 placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTE 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients age years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Old Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Per Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry M (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the pati but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric pa aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlle uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-conti trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom rec single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were m moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were report ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in triali children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Yea Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency ≥ 2 Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC (N=161), 10 mg (N=215) vs placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo), Pharyngitis (6. mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, plac Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were obs infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years received ZYRTEC in U.S. trials, including an open adult study of six months' duration. A causal relationship of these infrequent e with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased saliv urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Ner Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cr migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abn hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased ap melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** c dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** dea earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, ar arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased l depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep dis **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sin upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leuko menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, derm dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urti **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, lo accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, en abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, peri edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTE been reported. In foreign marketing experience the following additional rare, but potentially severe adverse events have been rep anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, hepatitis, orofacial dyskinesia, severe hypotension, stillbirth thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occur ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-mon pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initiall was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into accou concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by di and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral dose 237 mg/kg in mice (approximately 95 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approxi 55 times the maximum recommended daily oral dose in children on a mg/m² basis) and 562 mg/kg in rats (approximately 46 the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 270 times the maximum recomm daily oral dose in children on a mg/m² basis). In rodents, the target of acute toxicity was the central nervous system, and the multiple-dose toxicity was the liver.

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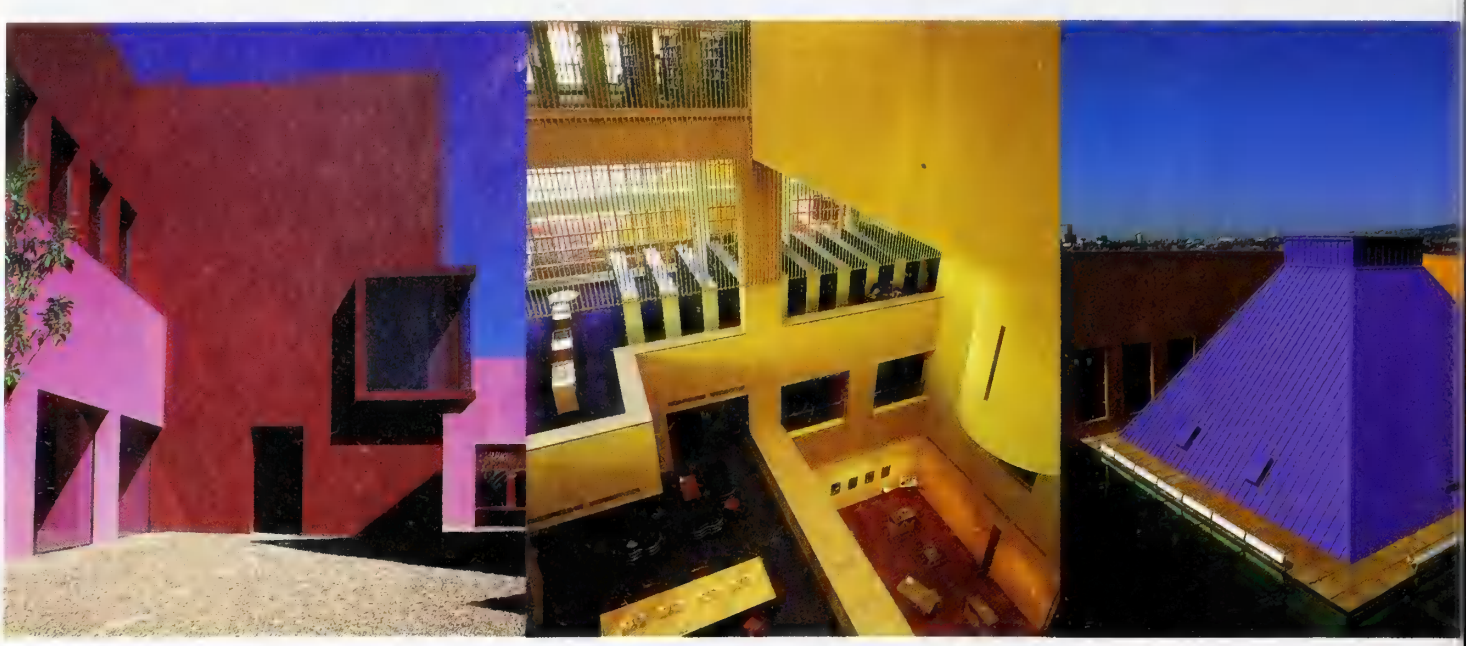
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GOLD STANDARD

Mexican architect Ricardo Legorreta, recipient of the American Institute of Architects' highest award, is renowned for his mastery of color and light

By Joseph Giovannini

His magentas, purples, and scorching pinks ignite when struck by the sun, glowing in the aftershock. Mexican architect Ricardo Legorreta paints the air with his buildings, and for his rare talent and a body of bold work produced during a prolific career, his name has been chiseled in granite in the halls of the American Institute of Architects' headquarters in Washington, D.C. This January he won the A.I.A.'s highest honor, the Gold Medal, which places him in a pantheon that includes Thomas Jefferson, Louis Sullivan, Le Corbusier, Louis Kahn, and Frank Gehry.

Tradition and modernism converge in the designs of this globe-trotting architect, who uses the simple painted Mexican wall as the building block of his abstract compositions. South of the border, the tall, thick, silent wall has a nearly mythic status and millennial lineage, tracing back variously to ancient Mediterranean structures, pre-Columbian monuments and, more recently, to Spanish colonial convents, churches, and haciendas. Legorreta deploys walls like arms, drawing people into the embrace of his buildings, where meditative courtyards create private worlds of their own. These walls are like storytellers who, from their first words, captivate the listener.

Legorreta brings the stuccoed surfaces to life by dipping his brush in the same pigments favored by villagers, who paint their houses after consulting the flower market. One of favorite weekend pastimes is to take his car for a spin in countryside, where he is a connoisseur of the uncommon ors daubed on common buildings. The tall, athletic outdo man, who was born in Mexico City in 1931, is an Impressio among architects, the plein-air practitioner. He follows in tire tracks of his friend, the great architect Luis Barragán, broke through the puritanical white austerities of early m ernism and Mexicanized the style by using vibrant, satura hues to charge architecture with emotion. Barragán's inte in the vernacular helped regionalize the International St grounding it in a local culture.

Even though Legorreta trained as a modernist at Universidad Nacional Autonoma de México and in the stu of his mentor, the eminent contemporary architect José V grán García, he has for decades vigorously championed nationalization of modernism, bringing the message to a m wider audience through scores of buildings. One of Legorr early works was a collaboration with Barragán on the still tling Camino Real Hotel in Mexico City, where guests d though a magenta-colored masonry screen that appear vibrate in the light into a sun-filled bowl-of-yellow m court. Senses refreshed and alert, they alight from thei

Legorreta introduces the colorful Mexican wall to the United States. Above, left to right: The crisp cubes of the College of Sant Fe Visual Arts Center are pink and pomegranate. The heroic interiors of the San Antonio Main Library vibrate with chrome yell A pyramidal lavender skylight occupies a courtyard of the Chiron Light and Science Laboratories in Emeryville City, California



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cars and step past the front desk into a hotel organized around courtyards.

A series of Camino Real hotels followed, including the ecologically sensitive complexes done in Baja, California, Ixtapa, and Cancún, which quickly consolidated Legorreta's reputation as the foremost Mexican architect of his generation.

After 45 years of practice, he still does houses. The 1994 Akle residence in Valle de Bravo, a resort town outside Mexico City, follows the contours of the hillside, which slopes toward an expansive lake. The house typifies his vision, which favors simple, rustic materials like thick wood beams and terra-cotta roof and floor tiles, and takes advantage of the country's living craft traditions. Mexico's primary construction materials, adobe and brick, are solid and lead the architect to carve buildings like sculpture. There is no fussiness.

Technicolor surfaces do not mean movie-set architecture. There is a psychology to the color wheel, and Legorreta uses hues to conjure feelings and enthusiasms that bond visitor and building. Color on walls is most persuasive in environments that immerse you in light, and Legorreta heightens the effect by wrapping people with his spaces. The walls materialize the light, which becomes palpable, like a mist.

What has allowed Legorreta to take Mexico's vernacul traditions to the next level—out of the village, into the ci and beyond the border—is represented by the gold wo cube, pyramid, and sphere resting suggestively on a ledge the vestibule of his Mexico City office. He uses these Plator solids to monumentalize his designs, and enlists the plain w of which he is master to reinforce the purity of the rudime tary geometries. The size of his commissions has grown sin the Camino Real, and these simple forms, at least as old Egypt, have allowed him to make a jump in scale in his wo and to bring his architecture to countries where courtyards a not the norm.

Ironically, through his increasingly international pra tice, Legorreta has exported Mexico's wall, which was ori nally introduced into that nation's modernism as a subtle a of resistance against the cultural colonization that has alwa bedeviled the country. Legorreta, however, does not see hi self as a politician of culture, but as an architect of joy whom simplicity is not a complex issue. Jefferson institutio alized man's right to the pursuit of happiness in the Decla tion of Independence, and his fellow gold medalist profes the right to the same pursuit in buildings. ■

Clockwise from upper left: The Akle house nestles among traditional structures in the hills of Valle de Bravo, a resort near Mexico City. Water springs from a boulder down the steps of the house, terraced to overlook the resort's lake. Bedrooms and livi areas face tiled patios. A semicircular wading pool fronts the view. Legorreta. A basin catches water coming from the rock.



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WORKING IT

Experimenting with shape, texture, and pattern, Roderick Shade heats up cool rooms

By Christine Pittel

"Come sit on this bench," says Roderick Shade, gallantly brushing off the wooden slats and then leaning back in the afternoon sun. Just across Fifth Avenue is the Kips Bay decorator showhouse, where he was asked to do a room this year—the ultimate accolade for a New York designer. "I'm living my dream, as my mom said when she walked through the door." Both his parents were educators and brought Shade up in San Diego, where all the harvest gold appliances in the suburban kitchens matched. He lit out for Los Angeles and turned his habit of "going junking" to his advantage, setting up shop at the Rose Bowl swap meet and peddling boomerang tables,





poodle lamps, and other trophies of midcentury modernism.

After design classes at U.C.L.A., Shade headed to Manhattan. His gift for making something out of nothing landed him a job doing Macy's windows. From 10 P.M. till 6 A.M. he would be alone in the store with a hot glue gun. He then spent a few years working for various Manhattan decorators before launching his own firm. In handsome rooms grounded with earth tones, he arranges a mix of hand-wrought and highly polished pieces, often including a table or chair from his new custom furniture collection. Inspired by African carvings, the stark legs combine a straight edge and a sensuous curve. "Why not go for some punch?" says Shade. "It doesn't matter whether you're dealing with Ikea or antiques, just *work* it." ■

In Roderick Shade's room at Kips Bay, bold stripes run from the walls through the curtains (right) and unify an awkwardly shaped space. Top right: For high impact on a low budget, take two "nothing" fabrics and cut and piece them into a shower curtain that really pops. Above left: High-backed chairs and table from Shade's new African Impressions collection. Above right: Dapper designer.



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By Kathleen Mahoney

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GREEN PEACE

In their city of steel and stone, New Yorkers cherish verdant oases—both public and private—where they can feel blessedly remote from urban clamor

By Hatsy Shields

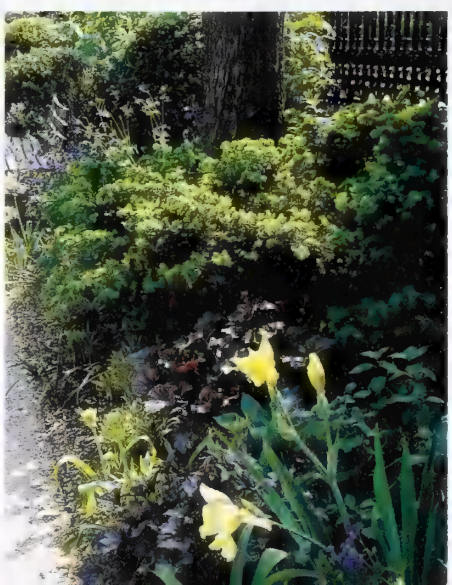


Horns honk and pneumatic drills vibrate on the street, but somehow the din doesn't penetrate the green tranquillity of a Greenwich Village garden. It's noon on an August weekday, and just several yards away from New York's baking sidewalks, behind an 1841 townhouse, light filters through a hemlock tree. Lunch is being set for three generations: a three-year-old, her grandfather, and mother. Later, during naptime, the mother will write letters here among her roses—pale pink 'New Dawn' and spice-scented 'Blush Noisette'.

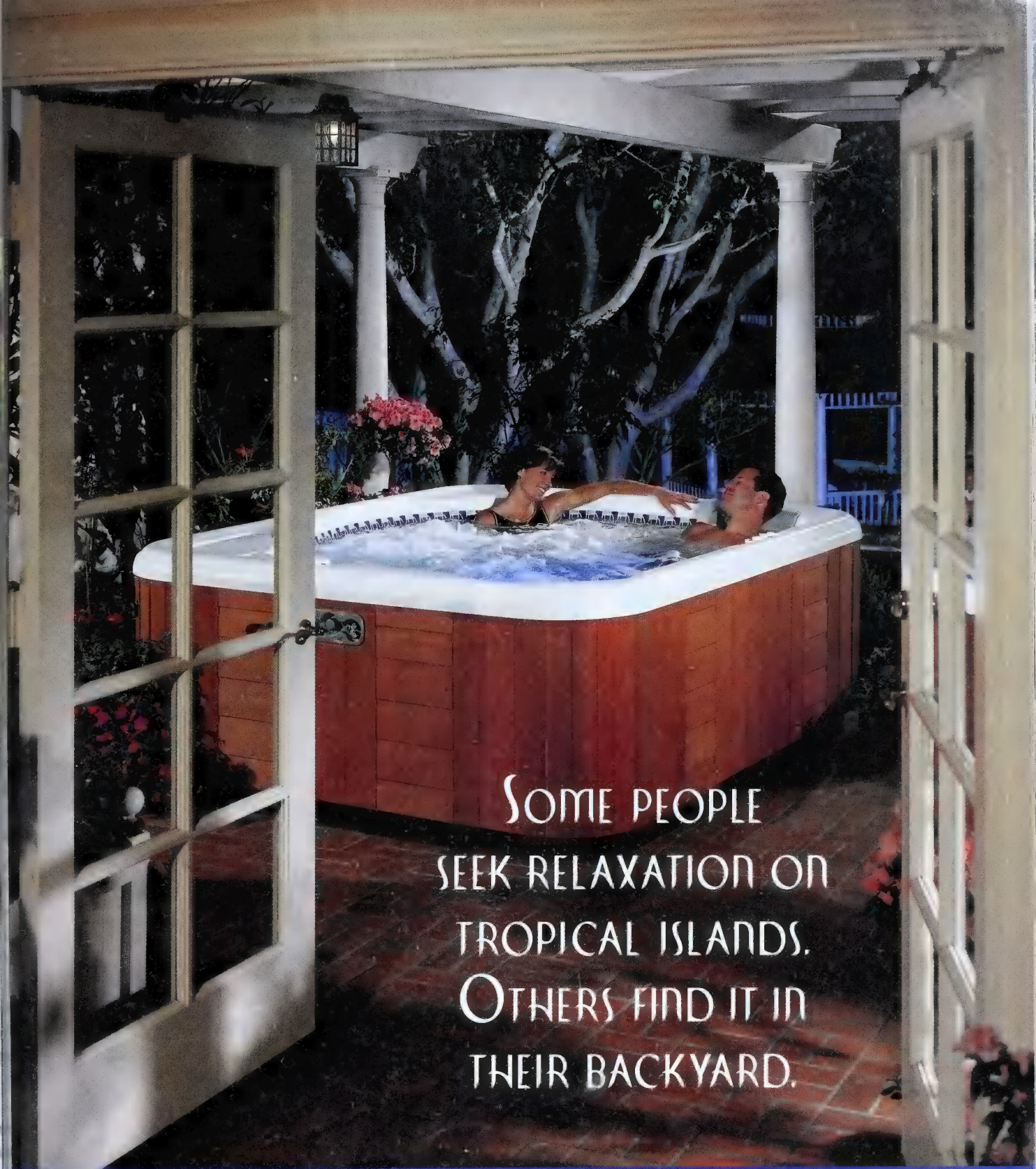


In the midst of cacophony, city gardens provide cherished pockets of peace. But planning and planting in cramped rectangular lots, hemmed in by concrete towers or by neighbors' trees, is a challenge. Sooty soil, deep shade, and difficult accesses—these problems tend to be ubiquitous, no matter the city. "Designing an urban garden is like putting together a puzzle," says Mary Riley Smith, a Manhattan-based designer of both public and private spa "And even the tiniest piece mak difference."

Before she sketches a plan, Sr asks her clients how the space is g to be used. Then she looks around asks herself, "What does this gar need?" The owners of the townh wanted "a beautiful oasis where we c eat and read outside." But what they was a narrow yard with three ascen levels of mangy lawn surrounded by crepit grape-stake fence. "We boug mower when (*Continued on page*



A rich mix of leaf textures—ivy, bo hellebore foliage, and* Skimmia am them—will keep this townhouse gar *(above) enchanting all summer, lo after the dramatic display of white deep purple tulips is over. Far lef Shade-loving plants like hosta, heuch and geraniums line the paths of th garden at the Copper-Hewitt Muse Near left: Alliums, just beginning bloom, and bearded iris at the muse



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SUMMER DELIGHTS

Dip into a new pond, feast on the freshly picked, surprise hostesses with inventive offerings

By Margaret Kennedy





My sister, Elizabeth Havens, had never even picked up a paintbrush when our mother and I enticed her to paint with us on the dunes last August. Setting up her borrowed gear, she joked, "I'm an artist, I'm an artist." Prophetic words. In September she began classes with an encouraging tutor. Since then she's produced over 200 watercolors (including the Sargent-inspired fountain, left) and in May two of her works landed in a group show.



Heap tiny orange, yellow, and red tomatoes on a layer of rock salt in an antique glass compote, add a basil sprig, and serve with a cellar of sea salt for a simple hors d'oeuvre that celebrates the season's bounty.



Weekend guests can log on to www.redenvelope.com to order ready-to-grow basil in a blue-striped pot ($32). For instant gratification, bring along a mature crop as well.





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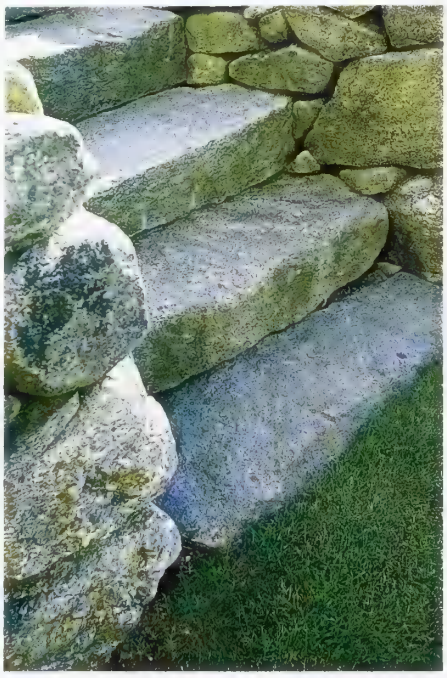
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ROCK ON

Stones speak to Lew French and become almost soft and sensuous in his hands

By Christine Pittel







"It's not easy to build something out of stone that looks organic and natural," says Lew French (above), who's been honing his skills for 22 years. Top: Irregular steps embody a sense of age. Top right: Stone absorbs and retains heat, which makes it a good choice for a patio shaped like a natural ledge. Right: Good fences may make good neighbors, but this one is also a work of art, puzzled together from uncut stones overlapped for stability.

In New England, stones, like wildflowers, are perennial: Each year the earth heaves them to the surface as the ground thaws and swells. Before spring planting, farmers gather up this geological harvest and pile them into rough walls at the edge of the fields, out of the plow's path. Stacked dry, without mortar, in loosely fitted puzzles, the rocks are lodged in a delicate balance. Necessity yields an elemental beauty.

On Martha's Vineyard, famous as a summer playground for the power elite, Lew French ignores the name-brand houses and uses the meandering stone walls, leftovers from a simpler time, to navigate the island's roadways. "I always knew there was something unique and special about stone," says the Vineyard's preeminent stonemason, who was running a contracting business back in Minnesota when he found himself watching the elderly Scandinavian masons lay rock foundations. "I actually became their apprentice," he says. "The minute I started building with stone, I realized this was what I was meant to do. I would work sixteen hours a day, then fall asleep thinking about it." In 1984 he moved to the Vineyard to do sto work full-time.

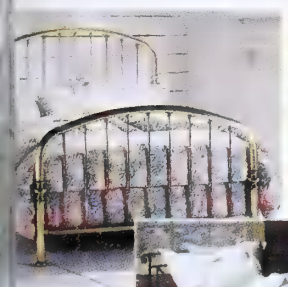
A black Scottie hits the gro first as French opens the door of pickup and leads the way towar client's pristine white-columned h overlooking a secluded bay. He's h laboring here on and off for years, an first it's hard to see his stones for the ting: the grass rolls without interrup toward the waves. A long, low peri ter wall appears to grow out of the e as though it has been here since *Mayflower*, and a full-story stone fo dation on the far side of the h blends into the rising knoll. A fieldst path winds through beds of laven

Thoughtful and soft-spoken, solitary craftsman tempers nature stone. Rather than drawing attentio his own work, he sites his walls to fo the slopes, easing his structures into contours instead of allowing ther dominate the landscape. "I try to stri balance between order and naturaln says the designer, who has created ev thing from simple garden paths retaining walls to storybook cott and druidic fantasies.



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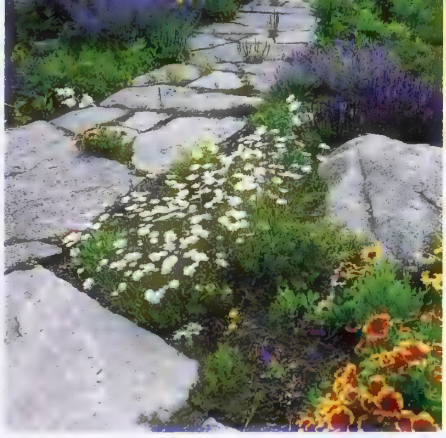


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A new stone age, from top left: Rambling path. Stones with a natural 45-angle frame window. Built-in plant ledge adds country charm to cottage. Fireplace keystone was not cut or shaped. A rock fall of steps in a naturalistic garden. Hobbit-size pump house.



French avoids the European co
vention of subjugating nature throu
geometry; he belongs firmly to t
American tradition of shepherding
through design. "For me, stonework
oppressive and clumsy when I see ma
hand in it rather than nature's or God
he explains. Eschewing the old-wo
aristocratic model of erecting form
structures in cut stone, French emula
the democratic ideal espoused by Thon
Jefferson of working the land and livi
close to it. Natural stone is charact

But French has taken the farme
humble fieldstone to new heigh
Whether a fireplace or a boundary w
his constructions are petrified tapestri
The weave starts with the individ
rock, which French handpicks from
far away as Maine. Having culled ca
fully, he lets nature speak for itself. "Y
have to look at the stone and dec
how to bring out its innate qualities
stone tells its own history," he sa
"Veins remind us that rock was liquid
one time; smooth river stones were p
ished by running water. When I u
fieldstone, I try not to alter its weathe
face. I don't like to lay stone in way
would never be found in nature, l
standing on end."

He spends many months—sor
times years—on a project. "He picks
a rock, gets in a meditative trance, tu
it over and looks, then turns it o
again," says one client, now working


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on her third project with French. "He gets into the rockness of the rock, then puts it down and picks up another. No one ever sees him lay a stone." If by dusk he's added a square foot to a fireplace, French considers that a very good day. Of course, the term "fireplace" barely does justice to a hearth set in one of his stunning fieldstone walls, which has the force of an abstract painting. "If I were a better person, I would have misted the lichen with beer every week to keep it alive," sighs its owner.

Like an artist striving to change and improve, French is constantly advancing the concept. Some fireplaces incorporate a driftwood frieze of sun-bleached sticks amid the rocks. Another composition plays off symmetrical stone halves. "I'll take a crusty boulder and with one or two strokes of the mallet, split it in two—then you can see the young, fresh face of the stone. Out of ten I break open, I find one I want to use." Some stones are major players, others minor. A fireplace made of smooth river rocks looks as natural as



Rough-cut granite salvaged from an old quarry frames a fireplace set in a wall of fieldstone chosen for its color, texture, and naturally flat faces.

the bed of a stream. French never jimmies his stones into a preconceived layout. The life in the patterns results from a slow, intuitive riff, as he reacts to one rock by choosing another to summon a sense of rhythm and movement. "The whole thing should flow, yet seem solid, with just enough upward thrust to counteract the weightiness," he says. "I keep going until it looks as if the stones are comfortable." ■

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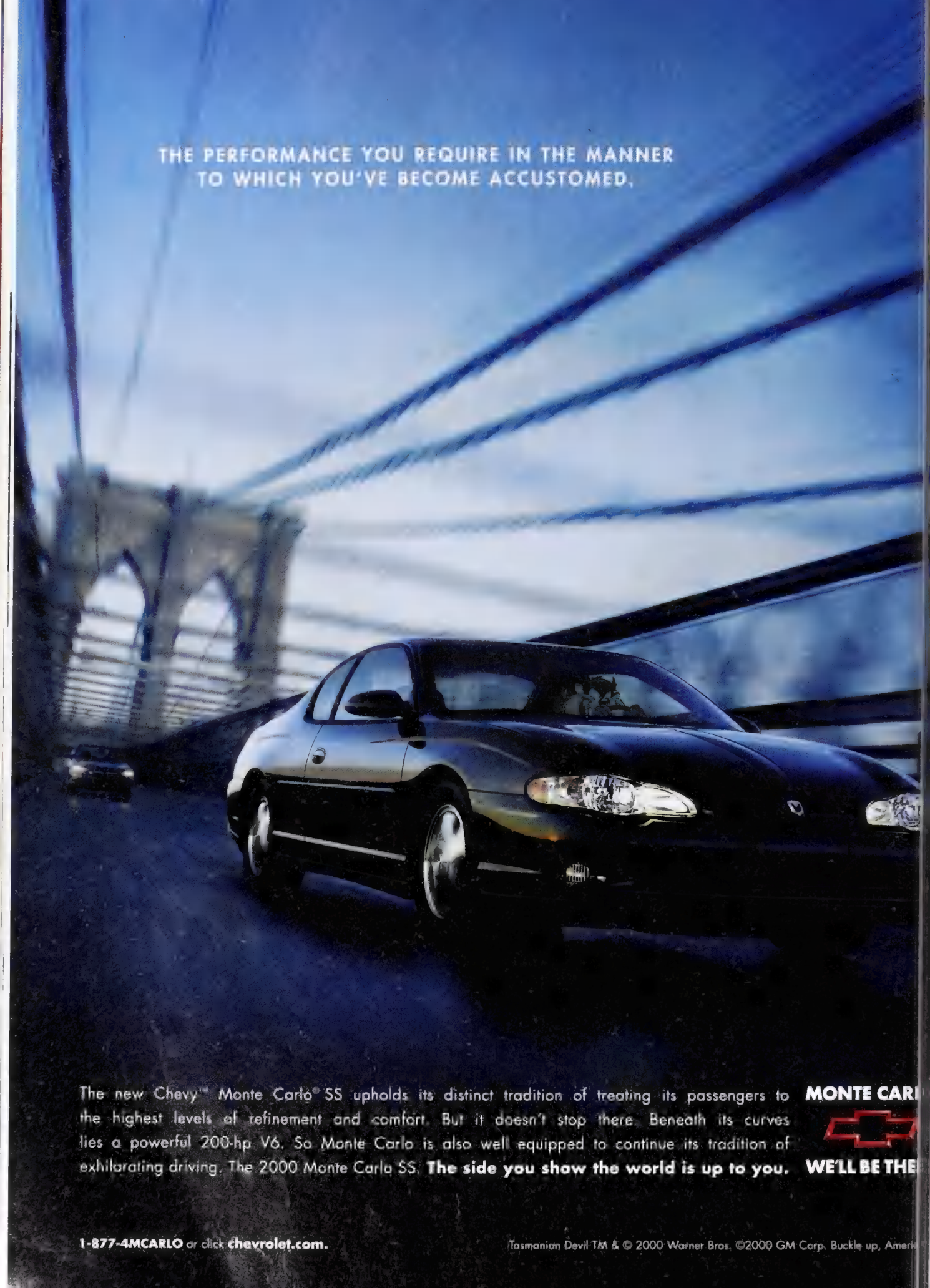
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MINI-BOARD, MAXI-COLOR

here is a pushpin wall in my office known as the "mini-ard," for on it are four-inch-wide versions of every double read (and also every single page) designed for the particular ue of House Beautiful we are producing. I am notorious for gging the art department to hurry up with "minis" of a story e minutes after I approve it. I do this because I look at that ard many, many times a day, sometimes moving the pint-e layouts around for a better flow of material, sometimes t admiring the pages, enjoying the triumphs and scoops ey represent in the world of decorating and design. And en, I admit, I gaze at that wall just to reassure myself: Yes, other issue will make it to the printer on time.

Glancing at the mini-board recently, I was struck by how orful it has become, and by what a change this represents our field. In recent years designers have been preoccupied h schemes of white on white, white on beige, beige on ge. My changing wall display that has been for several rs a grid of Braquelike neutrals has suddenly become issing cousin to a Pantone color chart, reflecting the rainbow in the rooms we have chosen to appear in our pages.

In this issue, for example, there are two dining rooms with vibrant red walls and a boldly striped red-and-white bedroom floor in a Maine compound. A composition of blue-and-white china enlivens the guest room wall of a vacation house, and our decorating editors have produced an idea-packed eight-page portfolio of blue-and-white schemes updated with a third hue. The Venetian barge Tai and Rosita Missoni transformed into a floating family resort is every bit as colorful as fans of the design team have come to expect.

In an article on the Mexican architect Ricardo Legorreta, author Joseph Giovannini reminds us of how the great architect Luis Barragán, Legorreta's sometime collaborator and friend, broke through the strict white austerities of early modernism and "Mexicanized" the style by using vibrant, saturated hues like magenta, purple, and orange to charge architecture with emotion.

If you like color—in decorating, architecture, and product design—this is definitely your time. Enjoy it!

Louis Oliver Gropp

EDITOR IN CHIEF

Two on the Isle

For a couple whose idea of bliss is messing about in boats, what better base could there be than a Maine island beloved by generations of like-minded sailors? New York decorator Libby Cameron, no stranger to the parts, was called upon to make their rooms bright, comfortable, and suitably shipshape

By Christine Pittel Photography by Jeff McNamara Produced by Carolyn Sollis

The islands of Maine are different from the mainland only a ferry ride away. As the boat whistle blows, the water churns and the congestion on Route 1 recedes into the blue, you brush your hair out of your eyes and turn toward the bay, speckled with sailboats. You squint against the sun and try to make out the faces on the Boston Whaler just coming out of the harbor of your island, but it's gone before you're close enough and then you're at the landing. A hawk wheels in the sky and the air smells of spruce and cedar. Now you're on island time, and hours seem to stretch as you relax into a slower rhythm, noticing the new red paint on that tipsy barn and a tiger-striped cat asleep on a porch swing.

Everyone, even newcomers to this island, raises a hand from the steering wheel in a laconic wave when passing another car. Everyone knows everyone else, and if they've just arrived, they will sooner or later meet over a chocolate frappe at the soda fountain or a croquet wicket on a rolling lawn. Children who learn to rush the net or raise a spinnaker together often end up marrying each other and coming back to the island with their own children every summer.

The wife in this story grew up here so the brine is in her blood, but her husband may love the island even more, because he had to discover it. A businessman with far-flung interests that keep him rushing from airport to airport, he comes here to unwind—with a tiller in his hand, propelled by the wind, or strolling through his vegetable garden in the mellow late afternoon light to pick the ripest tomatoes for supper. When the couple bought the white gabled turn-of-the-century house on a bluff overlooking the harbor, they hired Libby Cameron to help them decorate. Cameron's husband happens to be the wife's cousin, and it's second nature in this circle to keep things in the family—but more serendipitously, Cameron was a protégée of Sister Parish, who had decorated the husband's mother's New York apartment back in the 1960s. And no one is more associated with a certain fresh, elegantly rustic American style than Sister Parish, who spent every summer of her life on a Maine island.

"Mrs. Parish went with me to measure the house," says Cameron, "but she was already phasing herself out of office and by the time we got going she was barely involv About her clients, Cameron knew three things: they l dogs, boats, and the color red. The whole scheme started a magnificent 12-by-16-foot vintage hooked rug depictin underwater scene with coral and conch shells in a wavy ocean. As soon as she saw the rug, Cameron knew exa where it would go—in the large entrance hall where it's first thing you see as you walk through the red door.

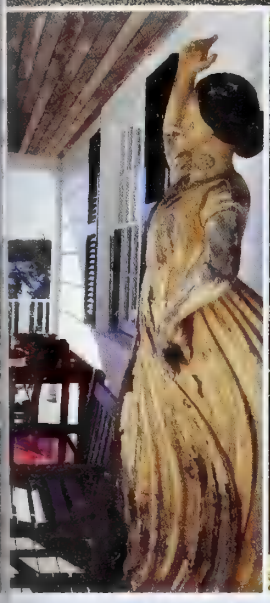
"We painted the walls linen white with bright w trim," says Cameron. "Then we painted the floors and all furniture that came with the house white so it felt like a tage, and filled every room with cheerful chintzes and pa work quilts and more hooked rugs. The dogs chew a fe every summer and every winter I have them repaired." T are usually somewhere between two and six dogs on premises. "Wherever you step, there's a dog and when yo down, there's a squeak from a dog toy," says Cameron. "T wreak havoc in the house but they're part of the family."

Islands, like dogs, are addictive, and when a pri island within view of the back porch came up for sale, it irresistible. This island came with a stately mansard-ro house built in the 1920s, and assorted outbuildings. The band loved the first house so much that he wanted the one decorated just like it. This time, Cameron brough architect Mark Ferguson to help with some structural cha reconfiguring certain rooms to rationalize the layou course, there are logistical nightmares involved in redoing house surrounded by water. Everything has to arrive by l and there was a rough moment when a barge carrying al special-ordered hardware sank. But remember you're on is time, which means don't worry if it doesn't happen t there's always tomorrow. When the project was finally ished, the couple celebrated with a clambake on the b and dancing in the boathouse, spread with a thread Aubusson rug under the picnic tables for those who wa to dine in style—Down East–style, where comfort comes a pedigree that's taken for granted.

On an island, life revolves around boats, and screen doors slap shut as everyone takes off for the day. From top, left to right: Sometimes you can spot seals sunbathing on these rocks. Sunset after the storm. Ship's figurehead greet homebound sailors. Front facade of the turn-of-the-century house. It's a dog's life. The house from the harbor. Flowers by a fence post. Foul-weather gear close at hand by the kitchen door. Lobster buoys adorn a tool shed. Vintage Boston Wh

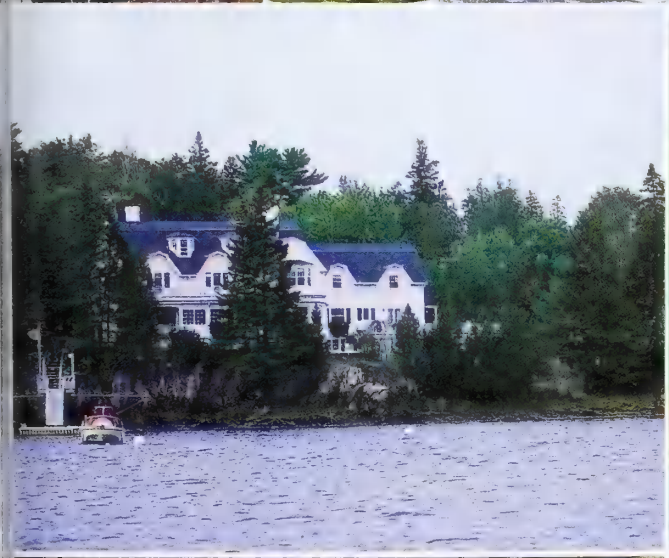
























The second purchase was this 1920s house (below) on a small private island off the larger one; ground floor was opened up to the 360-degree view with multiple French doors. Below center: Graceful dock stretches out to deep water. Bottom: Dogs, too, gravitate to the roomy Aiken sofas on the front porch. Filmy white mosquito nets drop down between the pillars when the no-see-ums are out in full force. Right: Libby Cameron made such a hit with her first red dining room that she was asked for a replica in this house. A painted tole chandelier hangs over a dining table from Country Swedish, surrounded by chairs upholstered in Fortuny's Richelieu. Ardwicke chintz curtains from Decorators Walk. Sisal carpet from Stark. Fireplace tiles from Country Floors.















With six pairs of French doors and several seating areas, the living room of the 1920s house (left) required 260 yards of Arbre Japonais chintz from Brunschwig & Fils. Portuguese tiles frame a fireplace topped with a new mantel from Danny Alessandro. Sister Parish, the decorator's mentor, would have loved the custom Portuguese needlepoint rug and the whimsical tin-tasseled plant stand from John Rosselli. Below: Original cabinets were stripped and refinished in the kitchen, spruced up with a cobalt blue-painted floor. Stainless-steel-topped table from Pottery Barn. Bottom: Guest bedroom beds came with the house and Libby Cameron painted them white, adding skirts of Lallarookh chintz from Brunschwig & Fils and quilts from Laura Fisher Antiques.

FOR MORE DETAILS, SEE READER INFORMATION









The lofty living room of Nannette Brown and Jeff Lubin's retreat in Sagaponack, New York, is scaled to a modern version of the popular center-arch Palladian window. French forties leather club chairs were found at the Clignancourt flea market in Paris. Throw is faux chinchilla. T-back William IV chair at right from Croft Antiques, Southampton, New York. Sofa pillows in espresso cashmere by Rogers & Goffigon. Sisal carpet from A.M. Collections.

BALANCING ACT

Reflecting the classic proportions of their Hamptons house, designer Nannette Brown's interiors for her own family are both elegant and casual

By Martin Filler Photography by Laura Resen Produced by Carolyn Sollis





Reflecting her belief that balance is everything in classic decorating, Tennessee-born designer Nannette Brown has worked things out with equal harmony in her professional and private lives. She is both a partner with Stephen Siegel in the New York firm of Brown Siegel Design Associates, and with her husband, banker Jeff Lubin, is the proud parent of son Carson, born last March. Because Lubin spends much of his time in London, wife and child will soon move there, where she will establish a branch office to deal with the team's European commissions and to oversee the purchase of antiques in England and on the Continent. But summer home-base will remain the charming house they bought two years ago in the hamlet of Sagaponack, New York, and have just finished fixing up. Though it was built in the mid-eighties, it had already been through four occupants (including fashion designer Isaac Mizrahi), and the time had come for some significant changes.

"It's a darling little house, but it had gotten rather sad and really needed a facelift," says Brown. "We came in and upgraded things structurally—all that not-so-fun stuff—and then last year we did the renovation." Though the unpretentious shingled exterior of the structure is in keeping with the local tradition, the architectural design was inspired by the reciprocal proportions of the Palladian style. The double-height living room, directly behind the columned por at the center of the house, is illuminated by a huge *Serl* (often called a Palladian window) and flanked by matc gabled wings.

"I'm pretty much a purist," says Brown, "but I wanted something comfortable and beachy. I jacketed all books in white paper covers, not just because they look be that way, but also because they're really meant to be pu out and read by people with suntan lotion all over." Th pragmatic and perfectionist instincts merge easily through the cool, monochromatic rooms, with well-worn countr antiques that won't mind an extra knock and floor cover and fabrics that are up to the challenges of relaxed sumr time behavior.

Though the trimly tailored, neutral-toned living r sets the unmistakably modern character of the house, Br indulges her more romantic side in a delightful blue-and-w guest room tucked under the eaves of one of the wings. Th it is notably devoid of ruffles and flourishes, its ceiling is te and one wall has a big pyramidal pileup of row upon ro varied blue-and-white china. "This room is about as cute would ever get," confesses Brown with a smile, "but for I wanted to do something whimsical."

Lucy the beagle (above) beneath candlestick collection Nannette Brown assembled on her travels. Cube tables veneered wit antique Chinese bamboo matting from Sinotique, New York City. Harvest table is 19th-century American. Opposite, clockwise top left: Over the newly ebonized living room mantel, panoramic 1861 engraving of Manhattan; antique English brass chande left by previous owners of the house. Looking across the pool toward the guesthouse, ancient Roman marble torso from Fortuna Arts, New York, on 19th-century French sculptor's stand. In the guesthouse, with bamboo blinds and antique Indian embroid textile, Christian Liaigre daybed from Holly Hunt doubles for overnighters. Lucy with Brown in a rare moment of repose.

















Courtyard between house and guesthouse—landscaped by Mac Hoak of Mecox Gardens, New York and Southampton—i the focal point of summer entertaining. Clockwise from top left: Flickering light of paper-bag luminarias around the pool pic 'New Dawn' roses climbing central gable. French doors open kitchen to terrace. Hoak and Brown devised the outdoor tables with 1940s French hurricane lamps from Mecox Gardens and antique French silver and linens. Inner rows of clipped ilex higher outer screen of upright yew define lounging area edged in Belgian block. Opposite above: Ebonized maple America Victorian cannonball bed dominates the master bedroom, with 19th-century English easy chair in Bennison fabric. Irish aba from Patterson, Flynn & Martin. Opposite below: Blue-and-white stripe draped over guest room beds recalls campaign tenting used at Malmaison. In bathroom beyond, mirror is floated against window; antique Wedgwood bowl was converted to








THE SHIP



Blue-and-white china from many countries and periods is displayed on plate rails under the eaves of the guest room on the previous page. The 19th-century American spool bench is upholstered in ticking from Ralph Lauren Home, and the pair of American iron beds, from Ted Meyer's Harbor Antiques in Wainscott, New York, is dressed in antique linens.

FOR MORE DETAILS, SEE READER INFORMATION



A HOUSE THAT ABSORBS GUESTS

On New York's Shelter Island, architect Russell Glover revives a faded Victorian for himself, his wife, and waves of visiting relatives

By Martin Filler
Photography by Laura Resen
Produced by Dara Caponigro





New York literary agent Angela Miller, who represents several well-known cookbook authors including master chef Jean-Georges Vongerichten, might be expected to believe that the way to a man's heart is through his stomach. But in the case of her husband, British-born architect Russell Glover, known as Rust, she correctly perceived that a house might just do the trick. As Miller cheerily admits, she fell in love with Shelter Island Heights, the remarkably unspoiled Victorian summer resort nestled on an island between the North and South Forks of Long Island, at the same time she fell in love with the man, and they rented a vacation house there with friends. After another such summer, Miller recalls, "I said, 'Enough renting. We're buying and we're getting married.' And that's just what we did. We found the Heights so romantic, and got ourselves our own white elephant."

After the Civil War, Shelter Island Heights flourished as a Methodist summer encampment where the original tents were soon replaced by exceptionally charming houses frosted with fretwork. Miller and Glover's house, built in 1884 and bought by them exactly a century later, had long since been shorn of its two-story veranda—a characteristic Shelter Island feature—but was otherwise admirably untouched. For fifteen





Nostalgic details abound, top to bottom, left to right: Blue shutters found at Ruby Beets Antiques, Bridgehampton, New York, frame doorway of summer sitting room, with wicker seating from Another Time, Southampton, New York; folk art lighthouse lamp from Beall and Bell. Botanical watercolors by Kristin Perers. More Perers flower studies. On upper veranda, 19th-century French campaign bed with mosquito netting. Beneath whimsical French chandelier, old painted dining pieces. Above headboard hangs quilt pieced from Ralph Lauren shirting. Vintage linen in master bedroom. Victorian shell lithograph in camp-style bedroom.

FOR MORE DETAILS, SEE READER INFORMATION







By June Kurt Photography by Paul Whicheloe Produced by Dara Caponigro and Frouwkje Pagani

Rhapsodies in Blue & White

No color combination is as endlessly versatile as this dynamic duo. Here we see it change mood, going from crisp stripes on a restaurant banquette to romantic toile on a duvet cover, from exotic batiklike prints for pillows to dramatic diamond-pattern floor tiles



So boundless is blue and white that you could decorate your whole house with it and still make each room completely different. Few color schemes make the heart sing as this one does. Just imagine the pleasure of a Yuan dynasty potter mixing cobalt into his undercoat. Or the thrill of a tinware glazer making Delftware in the 1800s. Here, in a modern bazaar bursting with ocean-fresh ideas, our editors have gathered the newest offerings—geometrics and florals, tickings and toiles, ceramics and glass—then used them in contemporary, exotic, or traditional settings. To heighten each application, we introduced a third color—cooling the modern with lime green, igniting the exotic with hot pink, and raising the sophistication level of traditional with cantaloupe orange.

Ceramic inspirations. Above: Small pitchers, stripped of handles, are pure shapes of marine and white; BodaNova through Royal Scandinavia. Opposite: Bright pink binding makes the overscaled pattern, taken from Chinese Export porcelain, look even more exotic; fabric from Scalamandré.








JONATHAN ADLER
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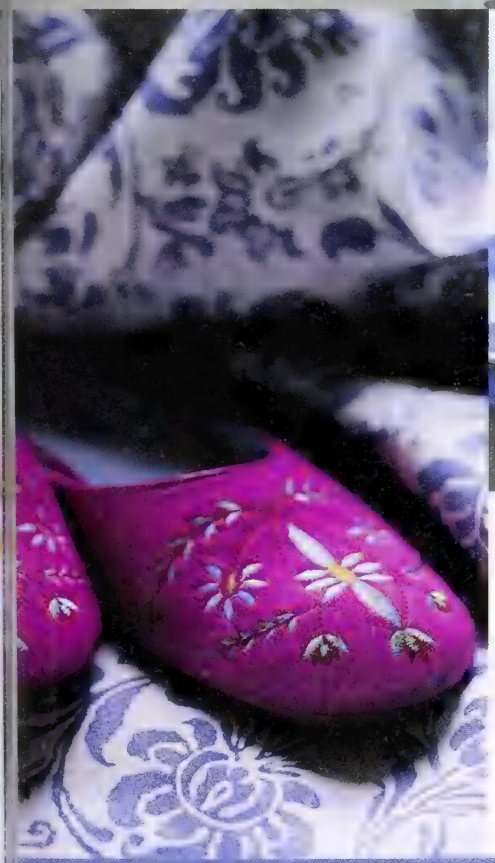




To put a spin on blue and white, try a splash of leafy green. This page, clockwise from top left: Chairs, Avanti; left and middle chair seat cover, Pierre Frey; right cover, Donghia; sheer tablecloth, Osborne & Little. Boldly striped banquette at Remi restaurant, New York City. Set of square plates, Felissimo. Kayak trays by Arabia through Designor; plissé Indigo fabric, Clarence House. A drift of Infinity sheer, Pollack. White Moon teapot, Rosenthal; oval tray, Nambé; white patent leather, Pollack. Center: Cobalt and light blue glasses, Iittala. Opposite page, clockwise from top left: Snowball bush. Bed by Profiles; all bedding from The White House except de Medici boudoir pillow fabric, Fortuny; box spring and chair fabric, Blumenthal. Console, Bump Wave Cabinet, from Dakota Jackson; vase, VW Home. Designer Jonathan Adler's shop window in SoHo, NYC.











Punch up blue and white with a shot of hot pink. This page, clockwise from top left: Bulbous glass vases on wicker ottoman, both VW Home; place settings of white lotus bowls, ABC Carpet & Home; square white chargers, Banana Republic; blue plates between, Compagnie de la Chine; glasses, Takashimaya; striped sheer on pillows, Osborne & Little. Wall art of a different stripe. Porcelain vase after Matisse, Bernardaud. Porcelain cups and saucers, Edouard Rambaud; sateen napkin with blue trim, Angel Zimick; enamelware tray, Global Table. Cimarosa fabric by Fortuny. Opposite page, clockwise from top left: Stencil by Henri Matisse, The Knife Thrower. *Mattress fabric through Pollack, pillow fabrics from left are Brunschwig & Fils, Manuel Canovas, Osborne & Little with tassels by Houles, China Seas for Quadrille, Cowtan & Tout, Clarence House, Sanderson, Manuel Canovas. Three-part ceramic tulipière, Abigails. Blue Dot glass tumbler, Global Table. Venetian tumblers, by Carlo Moretti at Homer; saki glasses, Felissimo; ceramic tiles, Solar Tiles.*















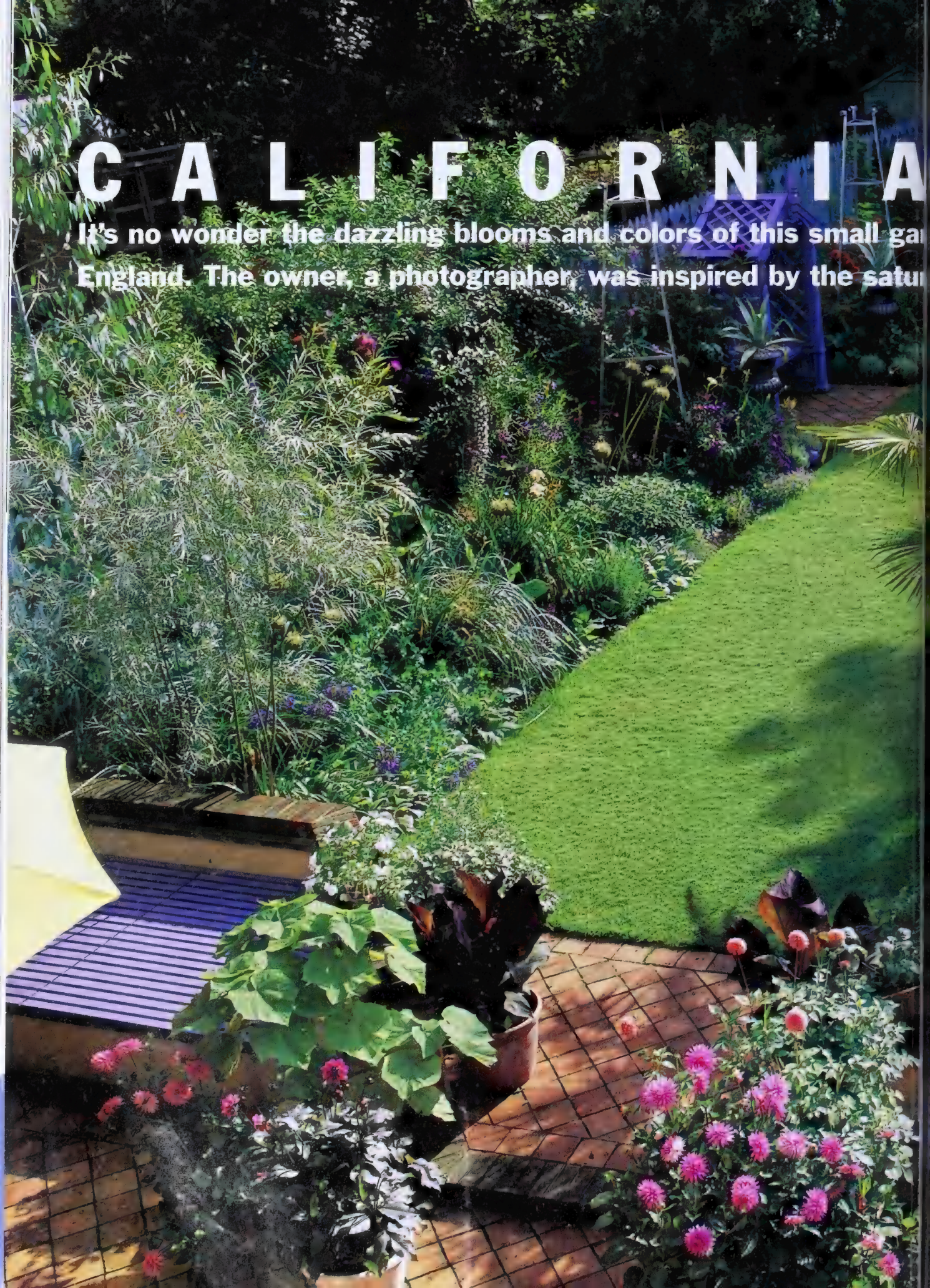






ed toiles and tickings glow in the warmth of orange. This clockwise from top left: Baker sofa slipcover, Jamaica , Scalamandré; pillows, from left, Ralph Lauren; Chelsea ons; Lee Jofa; Osborne & Little; Travers. Embroidered n, Cowtan & Tout. Quilted fabrics, top to bottom: top Pierre Frey; Brunschwig & Fils; Pierre Frey; Clarence e. Pagoda tulipière, tableware, Tiffany & Co.; chairs, Rosselli. Floral linen print, Brunschwig & Fils. Volkn with Michigan plates. Opposite page, clockwise from ft: Medium Stripe fabric, Ralph Lauren. Suitcase covn Pierre Frey floral cotton. Toile, Old World Weavers. ic bowls, Global Table; fabric, Hinson & Company; tray, i. Pillows, clockwise from orange stripe by Country sh; Ralph Lauren; Waverly; solid orange, Henry Calvin/

ia; Bennison; Waverly; two in back, Chelsea Editions; fabric, Brunschwig & Fils. Hatbox fabrics, from top box: obilis; body, Schumacher; Clarence House trim; second id, Nobilis; body, Lee Jofa; third box: lid, Lee Jofa; nce House trim; body, Nobilis; bottom box: Manuel an; chair fabric, Stroheim & Romann.



CALIFORNIA

It's no wonder the dazzling blooms and colors of this small ga
England. The owner, a photographer, was inspired by the satu

R E A M I N G

London look more like the American West than suburban

s and decorative details he shot in the United States



Clive and Jane Nichols's garden in Reading, 30 miles west of central London, is boldly structured with a deep patio of terra-cotta tiles and with garden buildings—painted blue and lilac—that draw the eye across the length and width of the lawn. The couple included ingenious details for their children like a wading pool and a sand box hidden beneath slatted wood seats.

By Stephen Lacey Photography by Clive Nichols

"Some visitors are a bit taken aback," says Clive Nichols, chuckling about friends who see his garden for the first time. In Reading, a town near London, he lives in a conservative neighborhood of cherry trees and quiet shrubberies. And here, in the middle of it, is this explosion of color, radiating Mediterranean sunshine and California pizzazz—an uninhibited flight of fancy, boldly pursued and ingeniously executed.

Nichols was already established as one of England's leading garden photographers when he embarked on his own small plot—120 by 35 feet—four years ago. The fact that he had never made a garden before didn't daunt him: "I had seen the work of great gardeners like Keeyla Meadows in San Francisco, and had seen what exciting results you get from being adventurous with color and decorative detail. I was confident that I, too, could do something interesting and different, and in the process make some useful sets for my photography."

But Nichols's wife, Jane, who runs his picture library from an office in the house, had different priorities. First and foremost, she reminded him, the garden had to be somewhere their two children—Hazel, 7, and Robbie, 5—could play. The photographer rose to the challenge. He not only kept a generous swath of lawn for ball games, but managed to give most of his structures a child-friendly role.

Thus a secret den hides behind the gazebo at the end of the garden; the trough beneath the wall fountain has sea-dredged stones on which the children can clamber; and the slatted covers on the built-in seats by the patio can be taken to reveal a sand box under one side, a wading pool under t other. In fact, there is more here for children than in the av age municipal playground—and all in glorious Technicol

"Colors that shout at each other" is what Nichols lov Every hue is saturated for maximum impact; his great delight is to play off the hottest, fieriest flowers he can fi against his favorite dusky blue on the fence and greenhou plus lilac on the gazebo and trelliswork arbor.

Nichols felt that he needed help with the exact cho of plants, so he called upon a friend, garden designer Lou Hampden. They filled the borders with permanent shrubs a perennials, and to boost the show, put in tulips for spring a dahlias for summer. These same plants, both excellent co tainer material, are used on the patio, too.

His work as a photographer has taught Nichols th ephemeral plants are only one element in the composition a garden. Strong focal points in the form of trees and arc tecture are also needed to direct the eye around the spa while details in the hardscaping—from paving tiles to fen design—entertain in their own right.

Friends warned Nichols that this jazzy sort of gard might work in Mediterranean climates, but not in Reading. is glad he ignored their advice. The vibrant paint colors a bold plants give a lift to the spirits in the gray English win As for summer, visitors had better be wearing their sunglas



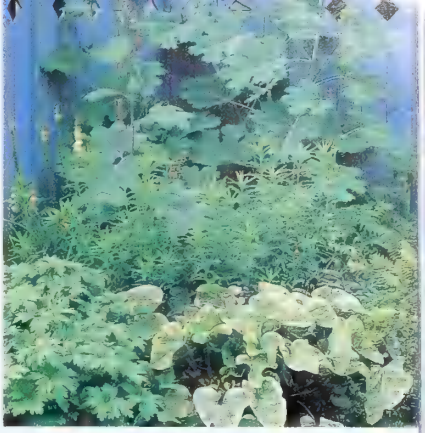




Above, from left: On the street side of Jane and Clive Nichols's house, bay trees in silver-painted planters flank the front door. A sunburst of Greek tiles is cut into the terra-cotta squares of the patio. Dahlia 'Fascination' blooms i front of a potted paulownia tree, cut back annually to maintain a compact shape and muscular leaves. Opposite, top to bottom, left to right: A parasol in yellow and amber substitutes for the sun on cloudy days. Tomato 'Tumbler' hangs it fruits through parsley. A cool planting—blue-green leaved Macleaya cordata *against the fence and Brunnera 'Hadspen Cream' in the foreground—creates a dramatic contrast to fierier sections of the garden. Hazel and Robbie play with the la sprinkler. A purple Greek tile set into the patio. A swing set was painted blue and lilac to match the garden structures. Pots of dahlias lead to the fountain, which flows into a pool filled with smooth rocks on which the children can play safe A wall mask of a ne by Fiona Barratt. Agaves in urns strike an exotic note on either side of the trellised seat. A blaze of dahlias 'Ellen Houston', and 'Bishop of Llandaff', and canna 'wyoming'. Masks of Hazel and, here, Robbie, fla steps up to the lawn. Robbie plays in the sand box, which can be protected by the slatted panels of the patio seats.*






















19 07





A false acacia tree, Robinia pseudacacia 'Frisia', presides over a hot color scheme, stoked up by oran Helenium 'Moerheim Beauty' and the golden sedg Carex elata 'Aurea'. Opposite: Nasturtiums scrami with golden hop over a blue-painted mask and fence just the sort of potent vignette the Nicholses enjo





As Dolce As It Gets

Known from Turin to Tokyo for their fashions and home furnishings, the Missoni family redesign a raffish old Venetian barge to serve as their own floating island in **La Serenissima's** *canals and lagoons*

By Christopher Petkanas Photography by Thibault Jeanson Produced by Carolyn Englefield



mong the islands of the Venetian n? Opposite page: The Chiesa del lentore on Giudecca is seen from imoteo, a pack horse of a barge erted into a stylish pleasure boat. his page: Rosita and Tai Missoni l their grandson Giacomo head oward the city. Timoteo *was inally designed for fishing and to building materials through some of ity's canals; it's still a perfect fit.*







On summer mornings an eighty-year-old barge measuring 98 by 19 feet shoulders up to Chioggia, a fishing port on the Venetian lagoon, in search of provisions. Out step Rosita and Tai Missoni, parental units in the first family of Italian knitwear, sporting twin shocks of silver hair and grinning as widely as they do in the party pages of *Vogue Italia*. Stall-keepers treat the signora as they would a noted chef, saving the best produce of the moment for her knowing palate. Trailing the shoppers may be various children, grandchildren, friends, friends of friends. The couple, who live in Lombardy and own a flat for weekends in Venice, dock the barge nearby, where it waits to be called upon for lunch and dinner parties and for day trips to islands such as Sant'Erasmo, where Rosita and company forage for wild asparagus.

Back on *Timoteo*, as the barge has always been known (the one thing you never mess with is a boat's name), the cook and captain's wife, Rosanna Casson, pares baby artichokes down to the size of large olives, step one in the preparation of a lunchtime risotto. Testimony to the mutability of *la dolce vita*, this scene is a long way from *Timoteo*'s beginnings, as a hard-working fishing vessel later used to transport construction materials through the more accessible canals of Venice. Horses hitched to the boat pulled it from sidewalks flanking the waterways.

The Missonis acquired the barge, which has a hull of oak and larchwood, from a painter who used it as his home and studio. The couple's complete redesign and renovation yielded two comfortable cabins, two bathrooms, a dining room big enough for their grandsons' rainy-day soccer games, a galley that has yet to meet a quantity of pasta it ca boil, a sitting room with two built U-shaped sofas (bringing the numl of people *Timoteo* can sleep to ten), well as additional quarters for a thr person crew. The boat was also trea to a new teak deck. And by raising cabin, which has no less than 42 p holes, excellent light was coaxed i the living areas.

The Missoni Home Collecti produced by T&J Vestor, came in har for the barge's rugs, curtains, cushio bedspreads, and sofa fabrics—all in cl sic Missoni stripes and colorways. A *Timoteo*, being Italian, naturally prese to the world a *bella figura*. The prov painted with primitive trumpet-blow angels, and lugsails are decorated w coats of arms—three leopard he for Tai's native Zara, in Dalmatia; a l for the proud Venetian Republic.

The Missonis see no reason to eat any less well on their boat than they do at home. This page, clockwise from above left: Rosit inspects the produce at the Rialto market; watermelon is a must for July's Festa del Redentore, always celebrated on board* Timo *The shopping done, Rosita catches a ride back to the barge. Ship's cook Rosanna Casson improvises a pasta sauce using the famously sweet local shellfish. Tai and Rosita toast their success in domesticating* Timoteo. *Hoisting the sails. Twilight dinner u Giudecca as backdrop. Opposite: Adriatic lobsters (above) await on a cotton-and-linen tablecloth from the Missoni Home Collect The company's signature stripes animate a cabin (below left) and sitting room (below right), where Tai is seen on his way aft















The architect favors stucco because "it makes houses seem to be growing out of the earth, and it's a good material for the garden walls we extend from the building into the landscape." Moore Ruble Yudell firm member Tina Beebe chose the stucco color and interior finishes and designed the landscaping. Bridge connects the children's tower (left) to main wing.

inside out

n the coast of southern California, architect Buzz Yudell finds spiration in the constraints of a sloping, pie-shaped site



BY SUSAN ZEVON
PHOTOGRAPHY BY TIM STREET-PORTER



"In this firm's houses you live with one foot outdoors," says Audrey Alberts, a decorator who frequently collaborates with the architects at Moore Ruble Yudell and is responsible for these inviting rooms. Indoor-outdoor living may not be headline news in this benign climate, but a house where every major room opens to its own terrace and where a secluded outdoor living space includes its own fireplace as well as generous seating for conversation and meals is still noteworthy.

Since 1977, when Buzz Yudell answered the call of his influential mentor, Charles Moore, to move from New Haven to southern California and become a partner in a new firm, he has been creating houses that seem to emerge from the landscape. His open-air rooms are designed with as much care as those within. Knowing Yudell's strengths, Mary Westbrook and her husband, James Percival, both of them lawyers, commissioned just such a nature-loving house. In addition to rooms for informal entertaining, they requested an array of outside areas—for swimming, croquet, net games, and more. An active family with three children dictated a generous square footage, 7,650 the exact count.

The property the couple bought within a gated community has spectacular views of the coast, but the pie-shaped half-acre flanked by close neighbors was largely a sloping bluff. The architect's philosophy—"Rather than level land, we like to connect our houses to the movement of the earth"—resulted in a building that steps down to follow geological contours.

The plan is split into two wings that wrap around a roofless outdoor living room, invisible to neighbors but open to ocean views. Most rooms have several exposures, and on the first floor of the larger wing every main room plus its terrace—even the kitchen—has the feeling of a pavilion set in a garden. A sea-viewing pool is located on the lowest part of the site with a large exercise room and a playroom adjoining it.

On a small, difficult site, Buzz Yudell smoothly deployed a house of many amenities, with enough room for the family to entertain two generations of friends simultaneously and for an entire children's soccer team to sleep over.

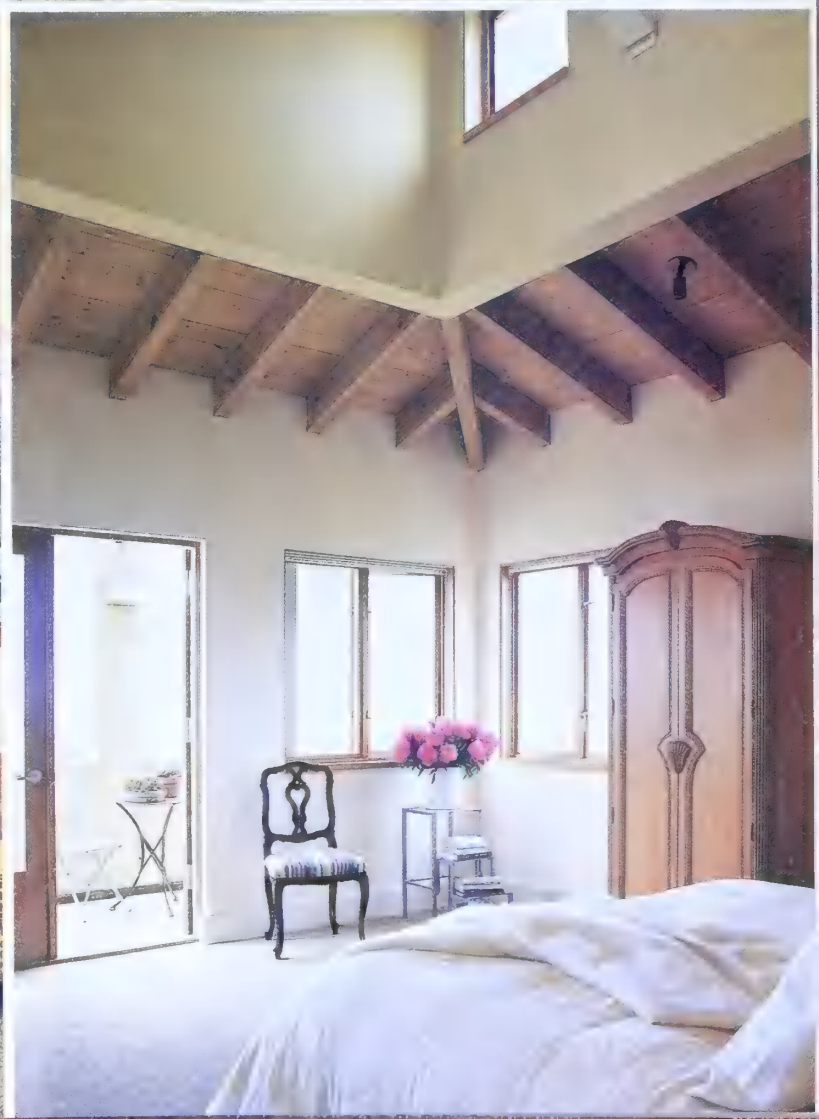


A lower level with spaces for changing, exercise, and play opens to the pool terrace (top). Opposite: Exposed wood beams and maple floors lend warmth to the airy rooms, clockwise from top left: From the front door at the high side of the property, a gallery punctuated with olive oil jars from Halloran & Sons leads down in graduated levels to the dining room, living room, and pool area below. Watercolors above the living room fireplace are by Stephen Harby. Master bedroom's balcony overlooks pool and ocean. Interior window gives living room a fourth exposure.













"In Southern California it's passible with a hearth in the patio to turn a house inside out," Buzz Yudell says. Interior designer Audrey Alberts diminishes distinctions between rooms indoors and outdoors through a consistent palette of neutrals, here with sofas covered in outdoor-treated cotton canvas. French doors at right are handy to the kitchen for serving.



By Jane Ellis Photography by Quentin Bacon

HE GLORIOUS FRUITS OF SUMMER

sserts are a treat for both cook and guest at this time of the year. What could be simpler than luscious t fruits and cream? More beautiful than a traditional Summer Pudding drizzled with tiny wild blueberries?



r a heat wave: England's favorite Summer Pudding, refrigerated overnight in teacups then unmolded and garnished with syrupy lueberries and a sprig of mint. Opposite: Rich ripe blackberries scattered generously on a platter are a delight just as they are.



Raspberries, strawberries, blackberries, and blueberries are summer's jewels. A you need to serve them up is sugar or cream—or sugar *and* cream. For a hot, h night, here are some wonderful ways to end a meal, and they couldn't be eas for you to put together.

Try berries and other soft fruits in their natural state or gently mashed, w a little heavy cream, Barbados cream, crème fraîche, or mascarpone. For a simp fied fruit fool, layer whipped cream with golden raspberries in a footed glass. make up your own "Philadelphia" (eggless) ice cream: just heavy cream, superfi sugar, and vanilla. Stir into it any fruit—we used frozen sour cherries.

The classic English dessert called Summer Pudding looks spectacular bu not hard to make. Any combination of sugared seasonal fruits can be used to the bread lining. In England, tradition calls for red currants and raspberries, bu currants are hard to find, combine wild blueberries, raspberries, and strawberrie we did. After a night in the refrigerater, flavors are melded and the bread is stai a properly deep ruby red.

One of the easiest and most versatile desserts is the fruit crumble. Ag your choice is wide: strawberries, rhubarb, peaches, nectarines, plums. Here have baked plums with a thin, crisp layer of nutty crumbs rather than the us thick topping. And finally, we turn rhubarb into a splendid variation on ap tarte Tatin, this one with a biscuit crust.

Summer fruits are as gloriously colored as summer flowe





t endings: plums sprinkled with crispy crumbs are baked tender and juicy. Opposite, clockwise from top left: Eggless Philadelphia ream with sour cherries. Rhubarb tarte Tatin. *A fool of raspberries and cream topped by crunchy crumbled meringues and pistachios.*

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

BARBADOS CREAM SERVED WITH FRESH BLACKBERRIES

Recipe from How to Eat *by Nigella Lawson (John Wiley & Sons, 2000)*

1¼ cups heavy cream
1⅓ cups plain yogurt
About ½ cup light brown sugar
4 cups fresh blackberries

Mix cream and yogurt in a bowl. Beat until almost thick. Spoon into an 8-inch round shallow bowl. Sprinkle brown sugar evenly on top. Cover bowl with plastic wrap. Set aside for 24 hours. Serve with blackberries or other soft fruits. Serves 6.

PHILADELPHIA VANILLA ICE CREAM WITH SOUR CHERRIES

Strawberries, blueberries, raspberries, sweet cherries, and fresh peaches can be used.



5 cups heavy cream
1⅓ cups superfine sugar
1 vanilla bean
3 cups frozen, or canned and drained, sour cherries
Sugar
¾ cup water

Place heavy cream, superfine sugar, and vanilla bean, in a heavy saucepan. Stir over medium heat until sugar dissolves. Do not boil. Remove pan from heat. Remove vanilla bean and split it lengthwise. Scrape seeds into pan. Discard pod. Set aside 20 minutes. Cover. Refrigerate until cold, about 2 hours.

Place cherries, sugar to taste, and water in a saucepan. Stir over medium heat until sugar dissolves. Remove pan from heat. Set aside.

Remove cream mixture from refrigerator. Remove cover. Pour cream into an electric ice cream machine. Freeze according to manufacturer's instructions. Makes about 1½ quarts. Serve the day it is made.

When ready to serve, drain cherries and mix into ice cream. Reserve syrup for another use. Serves 10 to 12.

SUMMER PUDDING

Recipe adapted from Niles Golovin, artisan baker and owner of Bantam Bread Company, Bantam, Connecticut

8 cups fresh or frozen mixed berries (using any combination of raspberries, wild Maine or cultivated blueberries, blackberries, and red currants)
About ½ cup sugar or to taste
½ cup water
About 8 to 10 thin slices day-old challah, brioche, or firm-textured white bread, crusts removed
Fresh mint leaves

Place berries, sugar, and water in a saucepan. Cook over low heat until sugar has dissolved, about 5 minutes. Berries should be soft but still hold their shape. Remove pan from heat. Reserve ¾ of a cup in a bowl. Set aside.

Line 6 one-cup round teacups or ramekins with enough plastic wrap to hang over sides of cups. Completely cover bottom and sides with overlapping bread slices, leaving no gaps. Evenly divide berry mixture among cups. Trim remaining slices of bread to fit tops of cups. Dip into reserved berry mixture so both sides are soaked with juice. Place on top of puddings. Cover tops with plastic wrap. Place a small plate or ramekin inside cup rim. Set a heavy weight on top. Place cups on a baking sheet. Refrigerate overnight.

Remove baking sheet from refrigerator. Remove weight and plate. Fold back plastic wrap and invert puddings onto 6 dessert plates. Discard plastic wrap. Spoon reserved berry mixture over puddings. Garnish with fresh mint leaves. Serves 6.

RHUBARB IRISH TARTE TATIN

Recipe adapted from How to Eat *by Nigella Lawson (John Wiley & Sons, 2000) and attributed to Darina Allen*

1 pound rhubarb, leaves and root ends removed, and cut into ½-inch pieces
¾ cup plus 2 tablespoons sugar
2 cups flour
2 tablespoons superfine sugar
1 heaping teaspoon baking powder
4 tablespoons unsalted cold butter, diced
¾ cup milk
2 large eggs

Mix rhubarb and ¾ cup sugar together in a bowl. Evenly divide mixture among 2 five-inch blini pans. Set aside.

Sift flour, superfine sugar, and baking pow der together into a bowl. Rub butter int flour mixture until it resembles coarse brea crumbs. Set aside.

Beat milk and 1 egg together in a bow Make a well in the center of dry ingredient Add egg mixture all at once. Mix unt smooth. Turn out onto a floured boar Shape into two round 5-by-1-inch-thic discs. Place on top of rhubarb. Tuck pastr into sides of pans. Beat remaining egg in bowl. Brush dough tops with beaten eg Sprinkle with remaining sugar.

Bake in a preheated 450°F oven for 1 minutes. Reduce heat to 350°F. Bake unt top is crusty, golden brown, and rhubarb soft and juicy, about 30 minutes. Remov pans from oven. Set aside for about 5 min utes. Unmold onto 2 warm dessert plate Serve warm. Serves 2.

GOLDEN RASPBERRY FOOL WITH PISTACHIOS AND MERINGUE

2 cups golden raspberries
1 cup cream, whipped
1 cup crumbled store-bought meringue shells
2 tablespoons roughly chopped pistachios

Evenly divide raspberries among 5 on cup wineglasses. Top with whipped crean crumbled meringue, and chopped pistachio Serve immediately. Serves 5.

PLUM OATMEAL CRUMBLE

Softened butter for baking dishes plus 6 tablespoons cold unsalted butter, diced
6 Santa Rosa plums, halved and pitted
2 tablespoons fresh orange juice
½ cup old-fashioned oatmeal
⅓ cup flour
½ teaspoon baking powder
3 tablespoons light brown sugar
3 tablespoons vanilla sugar
Pinch of salt
¼ teaspoon ground ginger

Generously butter 4 shallow one-cu baking dishes. Place 3 plum halves in eac dish. Sprinkle tops with orange juice. S aside.

Mix oatmeal, flour, baking powder, sugar salt, and ginger together in a bowl. Add co butter. Mix with fingertips until mixtu holds together and resembles coarse mea Sprinkle tops of plums with oatmeal mixtur Bake in a preheated 375°F oven until to are lightly brown, about 25 minutes. Serv warm or at room temperature. Serves 4.

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Recipe

What to fix

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- 1/4 cup prepared, reduced-fat ranch dres (Hidden Valley Light Original Ranch)

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TUNA Salsa Dunk

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Continued from page 46

we moved in ten years ago," remembers the owner, "but we never used it. Grass didn't grow in the shade here." Smith arrived on the scene six years later and offered solutions. The uncooperative lawn and tatty fence had to go. Circulation through the 19-by-40-foot garden needed to be more fluid. And an unsightly wart next door—a dingy plastic skylight glaring down from the neighbor's tool shed—begged to be camouflaged.

Smith began with a plan. Leading from the house she sketched a bluestone path that parallels the fence, then steps up to the next level and curves into a round terrace of brick, a walk-through area circled with perennial beds. From this midlevel terrace, two more shallow steps mount to a second round of brick, the garden's ultimate destination—the seating area.

The paved circles have softened and expanded the rigid space, and the well-delineated path connecting these areas encourages easy movement through the garden. Smith decided on a combination of brick and bluestone paving to introduce variety and to complement the 19th-century architecture of the brick house. Bluestone was the traditional paving in many such backyards.

Each brick and slab was carried up the front steps of the house, through living and dining rooms, then down the back steps to the garden. "Of course we wrapped everything carefully before taking it through," says Smith, "and the men who do this work know how to be respectful. Still, delivering materials is a big problem with New York City gardens."

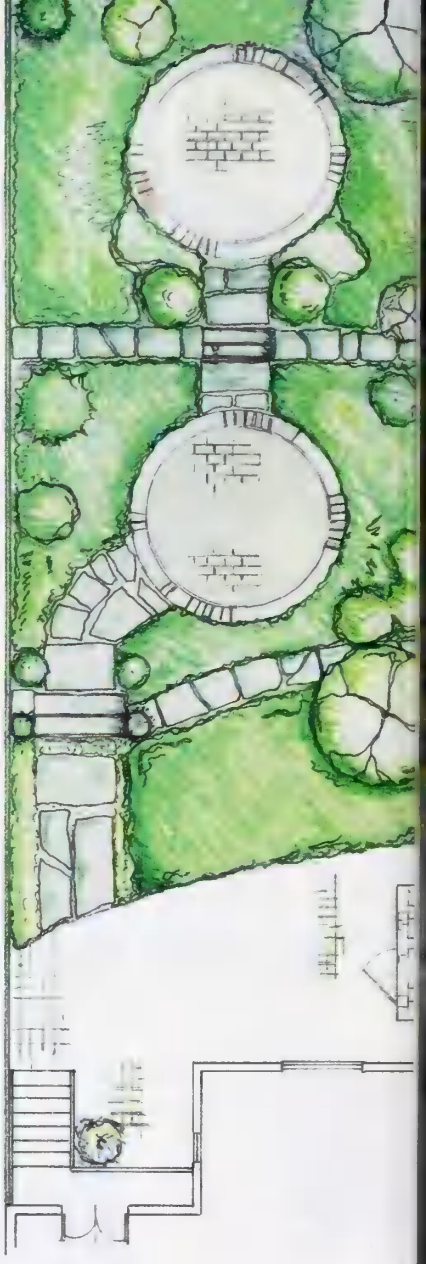
As is living with close neighbors. To screen out the offending skylight next door, Smith created a handsome wooden faux gate crowned by a high arching fanlight that rises above the level of the lattice fence. "It's a fantasy element with a purpose," she explains of the elegant door that leads nowhere but promises an intriguing beyond.

With the structural bones in place, Smith could focus on the planting, "the fun of frosting the cake," as she describes the selection of anything vegetable that comes—as it should—after everything mineral. Because toe room is at a premium in a city garden, plants are expected to earn their keep by being engaging in more than one season. Most of Smith's choices of climbers and shrubs for this garden do double-duty. An oakleaf hydrangea, for instance, produces conical panicles of white flowers in summer then in fall its foliage turns a rich purple-bronze. *Skimmia*, a creeper with glossy evergreen leaves, displays masses of early starry blooms that later ripen into bright red berries. After an eager *Clematis montana* smothers the fence with pink flowers, a thick leafy curtain hangs luxuriously until fall when golden seedheads appear.

For short-lived color, spring bulbs peek out from a tangle of ivy and from colonies of Japanese painted ferns and variegated hostas. More than 250 tulips open in a May extravaganza of white and deep purple. Stone urns flanking the terrace steps flaunt annuals of the moment, early pansies making way for reliable pelargoniums. Double pink impatiens sprawl accommodatingly in deeply shadowed nooks throughout the summer. Like the impatiens, most plants here are shade lovers, but the owner had requested roses, so 'Meg' and 'New Dawn' were granted the sunniest locations along the east fence—even so, a mere three hours a day—where they strain toward the light.

Whether the client is a townhouse owner in Greenwich Village or a museum on Fifth Avenue, Smith honors requests. Her mission for the Cooper-Hewitt, the National Design Museum of the Smithsonian Institution on the corner of 91st Street in Manhattan, was to produce gorgeous beds that look as good from the inside as from the outside—to please the bustling public peeking through an ornate wrought-iron fence.

Working within the original framework of a rectangle of lawn skirted by wide perennial beds and a concrete path, Smith once again bent over her drafting table. Because the lawn would stay—a vital open area for setting up tents for formal functions—she concentrated her efforts on the 11-foot-deep



Two brick patios were the perfect desi solution for the long, narrow garden on page 46; two retaining walls terra the gentle slope. A path of random-cut bluestone leads from the tiled are near the house up to the patios.

borders around its perimeter, a shad land under mature Norway mapl "They are the worst," she moans ab these rapacious feeders, which cast most impenetrable shade. Still w their great height they would be imp sible to replace; taking them down out of the question.

To plant beneath them Sm chose tough city dwellers tolerant exhaust fumes and shade. Yews cre a dark green backdrop for dogwoo particularly the *Cornus alba* 'Elega issima,' with its colorful red shoots in



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A once-forlorn plot now welcomes apartment dwellers of all ages: Newspaper readers fill the benches on Sundays, third-graders kick soccer balls on the lawn

winter and creamy variegated leaves in summer. Glossy green hollies, including *Ilex glabra* (inkberry) and *Ilex crenata* (boxed-leaved holly) are underplanted with spreading mounds of *Euonymus fortunei* 'Emerald Gaiety,' a happy urban camper. Cherry laurels, vigorous evergreen shrubs that spread with age, have red fruit following the late spring bloom of fragrant white flowers. At ground level, tufts of grasslike *Liriope* mingle with the feathery foliage of *Dicentra formosa*, a bleeding heart that blooms all summer even in the darkest shade, and with a perennial geranium that bursts into violet-pink-colored flowers in late spring and delights again in the fall with purply-red foliage.

Any city gardener could browse these beds and learn what to put in her own tiny backyard—which plants are sturdy enough for urban grime, which can live in deep shade, how to create a lush mix of foliage, textures, and color.

It's no wonder that volunteers who prune and weed the garden on Wednesdays step back with earth-encrusted hands on hips and say, "Isn't that combination simply fabulous?"

Although the residents of an East End Avenue cooperative apartment building had no intention of actually cultivating their communal garden themselves, they did know exactly what they wanted—"a lush garden with an abundance of old-fashioned plants." They summoned Smith two years ago. Her task was to transform a forlorn and forgotten plot—45 by 100 feet—separated from the street by a bleak tan brick wall into a flower-filled space that would welcome apartment dwellers of all ages. Today newspaper readers fill the benches on Sundays and third-graders kick soccer balls on the lawn.

The first step in the metamorphosis was to wrap two sides of the enclosure in sturdy lattice to conceal a chain-link fence. The air seemed to lighten instantly. Smith painted the lattice her signature color, a custom-mixed dark green stain. "It's an elegant, sophisticated green that looks right to me for the city," she says about her own recipe, Cabot's Essex Green with a splash of black pigment. Next, the lawn was leveled and bluestone steps installed at the entrance of the building. Smith grappled long with the problem of an overpowering cliff of bricks, the abutting apartment building. To break up the monolithic expanse, she planted nine tall, columnar hornbeams. Set into this row of trees a bluestone terrace creates a focal point with three inviting benches backed by 'Scintill tion' rhododendrons and oak leaf h drangeas. Behind the benches, climbi hydrangeas creep up the lattice.

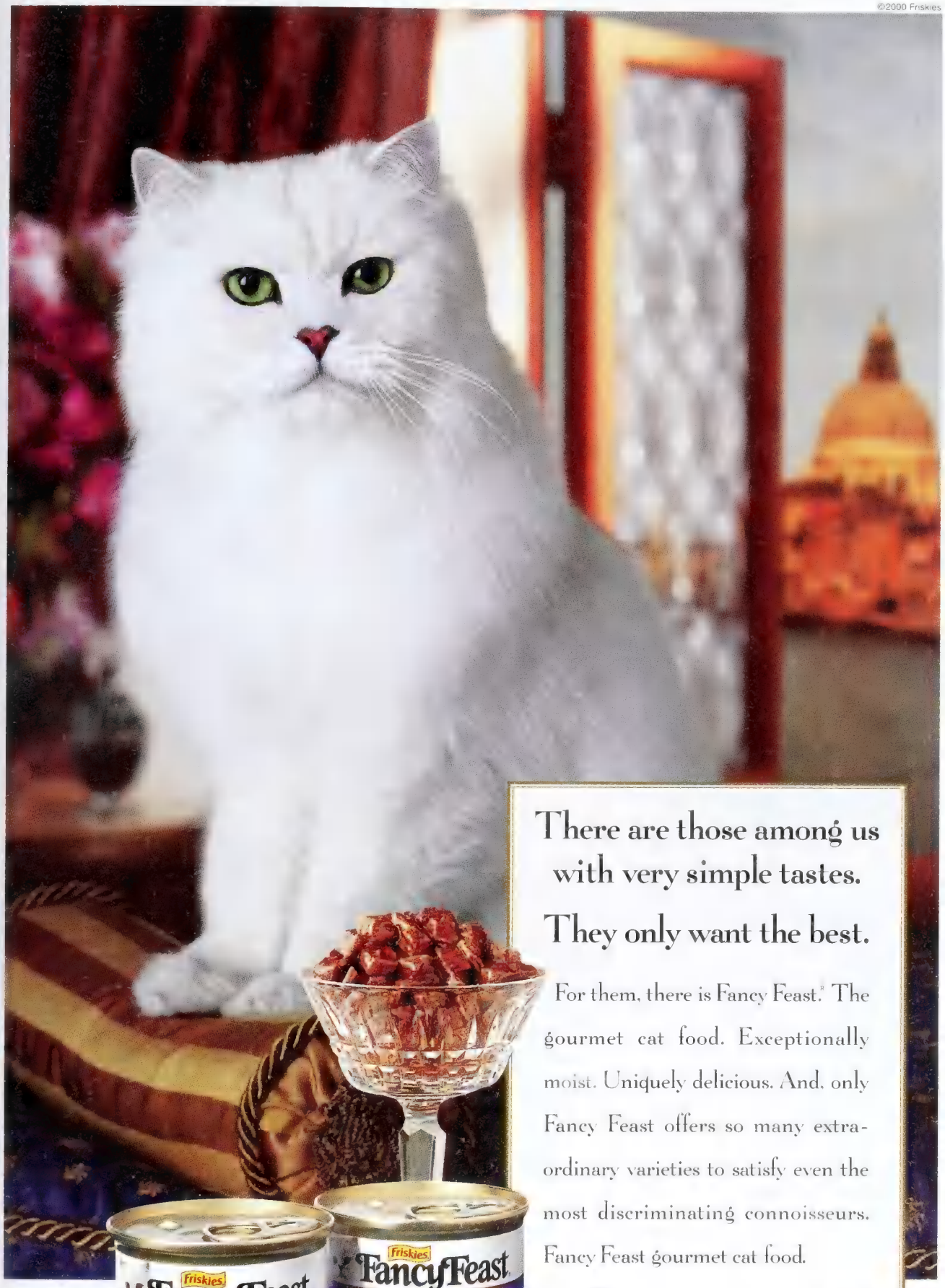
The client's wish list for the fr grant and the traditional and the d signer's soft spot for the nostalgic a reflected in the informally arranged bo ders of perennials and flowering shru around the perimeter of the open lawn- arching white spireas, blowsy peoni Nikko blue hydrangea, and deep pi bonica roses. Various lilacs, weigela, pa pink deutzias, and rose of Sharon pr vide color from spring to fall. 'Nell Stevens' hollies are tucked in with do woods and viburnums. It might well your grandmother's garden.

There's no getting around it; cit are often nature-unfriendly enviro ments. Green spaces become refug When a determined plantsman on Ma hattan's Upper West Side, another Smith's clients, steps into his all but i accessible garden, it is with undaunt enthusiasm. To get there he has had climb over a radiator through the livi room window onto a small fire esca and down steep metal stairs. Shove rakes, plants, watering cans, and fert izer make the same trip, and when weeds in summer and cleans up in fa plant debris must follow the same t tuous route back. "But this isn't rea an obstacle," the brownstone owner sists. "The stretch keeps me limber." N only limber, but in touch with the s sons. "Gardening gives a rhythm to t year that nothing else quite matche he says. The rewards are well deserv for the tenacious souls who work t city soil. ■



Behind a New York apartment building, garden designer Mary Rile Smith filled borders with old-fashion flowering shrubs and perennials, an planted nine hornbeams against the high brick wall of a neighboring buildi

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There are those among us with very simple tastes.

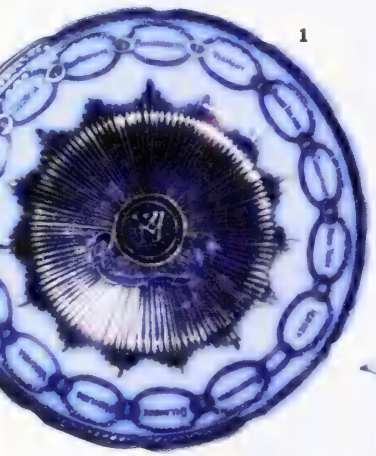
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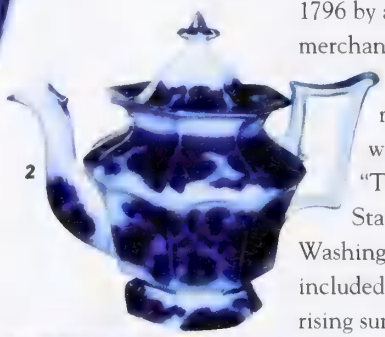
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Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4


5

1. This plate has been in my late husband's family for years, and is said to be from a set of White House china. Each oval has a state name inside.

G.D.N., Shaw Island, WA

Your dish is copied from a famous Chinese Export porcelain tea set given to Martha Washington in 1796 by a Dutch merchant. The pattern—reproduced many times—was known as "The Chain of States" or "Martha Washington," and included the rays of the rising sun of the Republic and a chain around the rim naming the first 15 states of the union. The center of the design has the initials M.W. and a banner with gold trim. Because the back of your plate is marked with the name of a merchant, it was probably made in the early 1900s, when pieces like this were premiums offered by stores. Your plate lists in our price book for $60.

2. My mother gave me this teapot from her grandmother's dinnerware. She called it "flow blue Cashmere." Each piece has a picture of a fawn and stag and is marked on the bottom with a lion, a unicorn, and the words "F. Morley & Co."

J.E.D., Denver, CO

Cashmere is a very desirable flow blue pattern made by Francis Morley & Company of Staffordshire, England, a firm in business between 1845 and 1859. Flow blue is the name collectors use for dishes decorated with a blue transfer pattern that was "flown" in the kiln, making it look blurred. Your teapot is valued at $1,400.

3. This centerpiece bowl, 10 inches in diameter, was recently passed down to me. The bottom has two marks—one diamond-shaped, the other circular that says "Hector Chiding Paris, Classical Antiquities, J. Clementson."

F.B., Rockledge, FL

Joseph Clementson of Hanley, England, made many sets of light blue printed dishes including the Classical Antiquities series, circa 1849. Each piece of the dinnerware set had a different scene (the inside of your bowl shows Hector lecturing Paris about his philandering ways) but the same border. A large piece like yours would bring about $1,000.

4. I am interested in the age of this teapot, which I purchased nearly sixty years ago. It is in perfect condition.

R.D., Newport News, VA

You have a Canton teapot in a shape that has been made since the mid-19th century. The deep rim at the top of the pot and the extra-long flange on the dome kept the top securely closed when tea was being poured. This shape, used on many types of Chinese Export porcelain, was not popular with European makers. The scene is typical of patterns used in Canton China. An 8-inch-high pot is estimated at $800.

5. What can you tell me about this Dutch girl figurine?

P.L., Shreveport, LA

Your figurine is charming but it's not very old. Although it looks like Delftware—the tin-glazed pottery made in the Dutch city of Delft in the 17th and 18th centuries—the style of your figurine, the facial features, and the string holding the buckets suggest that it was made after the 1960s. The meaning of the word *delft* has changed in the past 75 years, and now refers to any blue and white pottery that looks similar to the original. Many souvenirs marked "delft" or "hand-painted delft" are actually made in China. Your figurine is worth under $25.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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Continued from page 24

when your husband leaves you after eighteen years and four children. Madame D had a new, very becoming haircut, and a new job at the local ministry of education. She was clearly touched by our having taken the time to visit her and her children.

We drove to the inn outside Lyons, where we were to dine and where we and our children would spend the night before going on to Provence. That was the plan, but from the whispering and giggling that went on at the children's end of the table, I could see that it was undergoing modification. Madame D presented her proposal: Might our children spend a few days with hers while we toured Provence? We could pick them up before going to Italy.

And so it was that two American children became, temporarily, French children. They went to school with their age mates, because the French scholastic year ran longer than ours. They spoke only French, because the second language of the D children was German, not English. When we picked them up five days later, they seemed at ease with their new friends and with the language, which they both studied in school. The youngest of Madame D's children, the little boy who had been at Ste. Maxime, was close to tears as my son, older than he but not too old to be a playmate, said good-bye.

"He was very good to him," Madame D said, referring to my son's treatment of her son. She filled me in on what the children had done on their free days, what they had seen of Lyons, what they liked best to eat, all the details mothers hope to have when their children go on a visit. As I listened, I marveled: a job, a household of six children for five days, and no help.

Years passed—how many?—between that visit and the time when I wrote a grieving letter, with news that perhaps shocked Madame D as her news had once shocked me. What did I write, and what did she write back? I have forgotten, although I remember suddenly seeing a new significance in her long-ago letter to me. I was a link to a happy summer she had spent at Ste. Maxime before her marriage ended, just as she would now be forever linked to the happy summer I spent at Ste. Maxime before my marriage ended.

For the most part, the last years of that marriage became like the rain-damaged portion of a book. You can read what went before and what came after, but the damaged pages are stained and stuck together, illegible. Yet I recall thinking how ironic it was that I had faulted myself for not sensing trouble in Madame D's marriage when I had been totally blind to trouble in my own. I remember, too, almost envying her having been divorced when her children were still young, still living at home and needing her. I was left with two children on their own and one away at college. The empty rooms in my apartment seemed to mirror the empty spaces in my life that I didn't know how to fill. For all but a few of my adult years I had been a member of a twosome.

That thought sent my mind back to Ste. Maxime. Yes, my children were with me, but I had negotiated that adventure on my own. On my own I booked passage on a transatlantic liner. On my own I picked up a new French car and drove it in the nerve-wracking Paris streets and on the high-speed auto routes of the provinces. I alone had tracked do the real estate agent, made arrangements with him and t owner of the house, inquired about beaches, shops, and rest rants, all in French. It was I who bundled the children i the car and searched out clear mountain streams to bathe And it was I who made friends with the next-door neighb

I had made myself at home in a stranger's house in a f eign town in a country I had never lived in. A woman alo *Une femme seule*. Why did it sound better in French? Migh be better in French? I agonized for a long time over that qu tion. I felt I could never go back to Ste. Maxime. And aft found a full-time job it was easy to dodge the challenge of s vacations taken anywhere. Still, somewhere inside me, f fought against desire and caution against impulse until, fina desire and impulse won. For my three weeks off I booke round-trip flight to France.

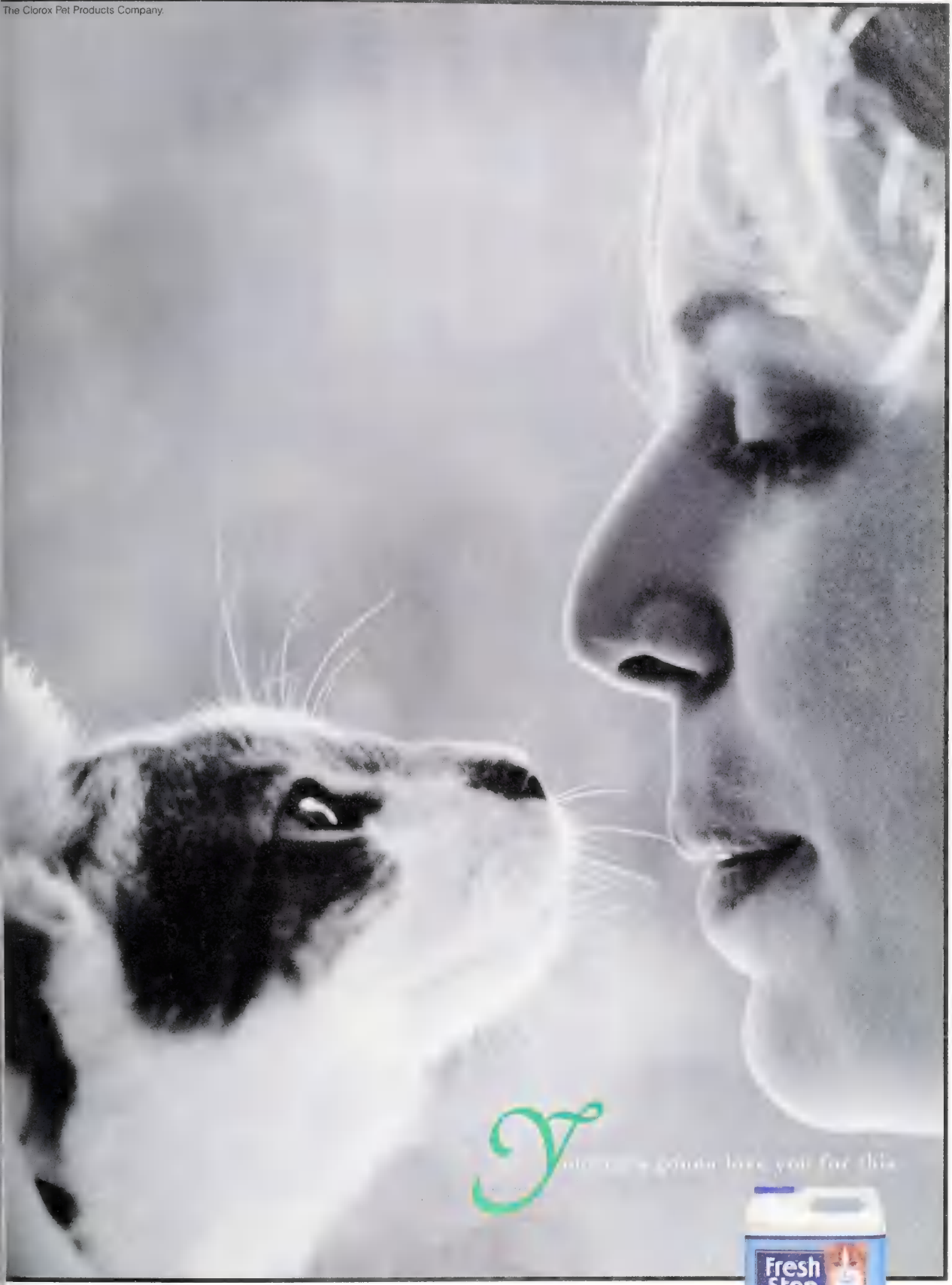
Solitude in the romantic French countryside woul was sure, be unbearable, but I thought I could manage s tude in a big city. And so I chose a walk-up studio in Paris t had no associations whatever. Instead of lazy days at t beach, I spent busy days at museums and theaters and l guage schools. I haunted the Métro and roamed through the neighborhoods I loved. I went to services at Nôtre Da I shopped for melons and cheeses and crusty baguettes jus I had at Ste. Maxime, but I prepared my meals for one. A pondered an invitation I had received from Madame D.

Over the years our children's paths had crossed, and and I had seen each other two or three times. Mostly, thou we had kept in touch through letters that were like continu conversations. My letter to her about my mother's death cros hers to me with similar sorrowful tidings; our mothers had d in the same month of the same year. As only daughters we l each assumed caretaking duties, and for each of us those du now discharged, had left a void. There were happier exchan wedding invitations, birth announcements, family pictu

As soon as I made my Paris plans, I wrote to Lyons, Madame D's telephone call came the day after I settled i my studio. Would I spend the July 14th weekend at her c tage outside the city? It's very small, very simple, she k repeating, as if I might desire something elaborate. But smallness and the simplicity didn't disturb me. What I asking myself was, would the past come painfully alive for in a situation rather like the one at Ste. Maxime: two wo keeping each other company on vacation, their husbands e where—this time permanently elsewhere?

At the railroad station I instantly recognized Ma Claude (after thirty years we were using each other's f names). We drove to the cottage, passing in less than fift minutes from the urban outskirts of Lyons to a rolling coun side in which cows stood patiently in green meadows and air was fragrant with mown grass. The cottage, once an building on a farm belonging to Marie-Claude's grandpare was basically two large rooms. The living room had bea ceilings, a stone fireplace, a kitchen at one end. In the gar was a table shaded by a tentlike *(Continued on page 1*

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Entrant's drawings may not have been entered in any other contest or previously published. Hand-print your first and last name, date of birth, street address (no P.O. Box number accepted), city, state, zip code phone number, and include your parent's/guardian's signature on the back of your drawing and send to "Draw the Hidden Valley Contest," P.O. Box 2001, Ojai, California 93024-2001. Contest ends 11:59 p.m. (PST) 12/31/00. Entries ked no later than 11:59 p.m. (PST) on 1/2/01 and received no later than 1/9/01.Enter as often as you like, but each entry must be an original and distinctly different drawing and mailed separately. No photocopies or mechanically es will be accepted. Illegible or incomplete entries will be disqualified. All entries and their content become the property of the Sponsor and will not be returned.Winner(s) and their parents/guardian agree, except where prohibited, to grant arent companies, subsidiaries, franchisees, affiliates, licensees and agents the right to their name, entry contents, visual and audio likeness, biographical data and statements for any purpose, including but not limited to any commercial ose, in perpetuity and throughout the universe, in any and all media now known or hereafter devised, without additional compensation or consideration.Entries will be judged on 50% creativity and 50% imagination. All eligible entries will about 1/23/01. Judges have complete discretion with regard to selection of the winners. One (1) Grand Prize and ten (10) First Prizes will be awarded from each of two (2) age categories: ages eight (8) through thirteen (13), and ages seven a prospective prize winner is found ineligible or fails to comply with the Official Rules, their claim to a prize is forfeited and an alternate entry will be selected. Once an entrant from a particular household has won a prize, all other persons including the winner, are longer eligible to win additional prize. PRIZES: Two (2) Grand Prizes will be awarded. Each Grand Prize winner will receive a four (4)-day/three (3)-night trip for a family of four (4) to Orlando, Florida nd-trip (coach) airfare from major gateway airport closest to winner's home to Orlando, Florida; round-trip destination ground transportation (airport to hotel) via airport shuttle; three (3) nights' hotel accommodations (1 room/ quad (4) passes to SeaWorld Adventure Park; a $50.00 Gift Certificate to Rainforest Café; and a $300.00 gift certificate to the Orange County Convention and Visitor Bureau Official Visitors Center. (Approximate retail value time rules 2.00.) Final a.r.v. based on winner's city of origin.All meals, gratuities and any other expenses not specified here are the responsibility of the Grand Prize winner. Grand Prize winner and travel companions must complete travel during it period to be determined by Sponsor. All travel and destination amenities subject to any restrictions, blackout dates and availability imposed by respective carriers and/or service providers. Winner must give a minimum of forty-five (45) ice before preferred travel dates. Grand Prize winner and travel companions must abide by, and subject to, any minimum height, weight and health-related requirements set forth by product and/or service providers. All travel must be /31/01. Twenty (20) First Prizes will be awarded. Each First Prize winner will receive a Better Homes and Gardens® Incredibly Awesome Crafts for Kids book (a.r.v. $16.50.)Grand Prize winners will be notified by telephone and must e and return an Affidavit of Eligibility/Release of Liability and three (3) Travel Companion Affidavits within fourteen (14) days of receipt or a disqualification will result and an alternate winner will be selected.Grand Prize will be awarded arent/legal guardian, who must also complete the Affidavit on behalf of the minor. Parent/legal guardian must accompany winner and travel companions under eighteen (18) on the trip and must execute their own Travel Companion Affidavit n(s) under eighteen (18) must have their Affidavit completed by their parent/legal guardian. Legal guardian provide proof of guardianship. First Prize winners will receive their prize by mail or other courier service with no prior notice. ation or prize refused, returned or returned as undeliverable will result in disqualification and an alternate winner will be selected.All prizes are guaranteed to be awarded. There is no substitution for any prize or portion thereof, except due which case a prize of equal or greater value will be awarded at the discretion of the Sponsor. Prizes are not transferable, assignable or redeemable for cash. Prize winners will be fully responsible for any and all federal, state and local taxes. 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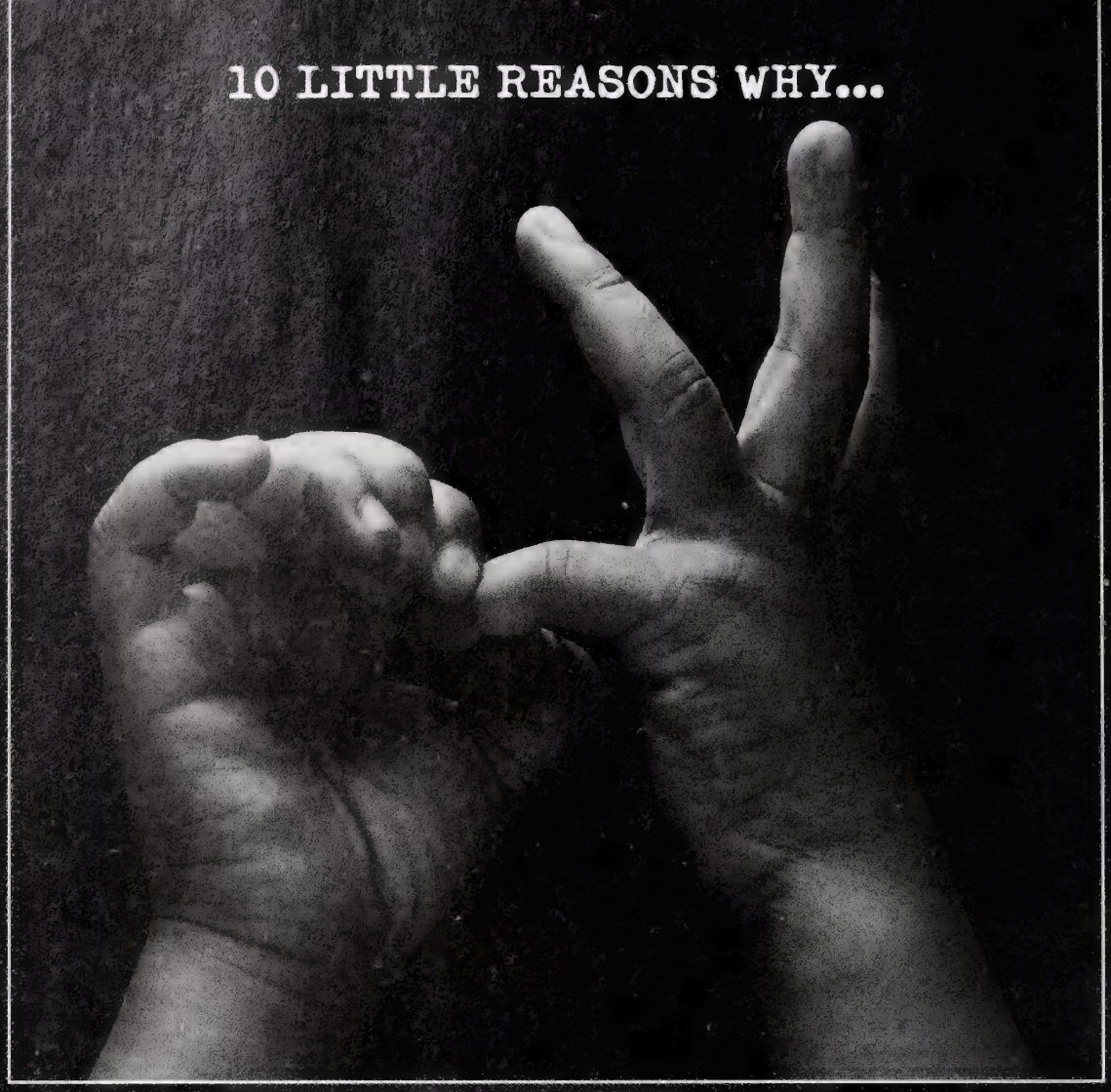
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Continued from page 116

nopy. We drank our breakfast coffee there as roosters crowed d small birds fluttered their wings against the tent roof.

Whether because of the quiet charm of the cottage, the aceful countryside, my progress in the language or all these ings, on that visit Marie-Claude and I talked as if we had en college classmates instead of women from two different ntinents who had by chance ended up as summer neighbors. e sat up late and exchanged confidences about events in our cent history—an unsuccessful second marriage for me, an conclusive love affair for her—and what we had learned m them. We spoke of our pride in, and our occasional wor- s about, our children.

Then she spoke of what I had deliberately not men- ned, letting her bring it up if she wished. The youngest ild, the little boy at Ste. Maxime, had grown into a tall, ndsome young man. I knew that because he and one of his ters had visited New York. I knew, too, that although he s strong and fit, an athlete, he had not been strong enough defeat the cancer that struck him at age 30. In a letter to , Marie-Claude had described herself as inconsolable. The rd though blunt, seemed true and inescapable, like the rds in which she had described the breakup of her rriage.

At the cottage she told me that she still had sleepless hts, and moments when she would find herself, in a shop on the street, weeping and unable to stop. Yet she was joy- s with her children, generous with her friends, at ease in r life. That strength came partly from her character, but it med to me that it was also a part of what I admired in the nch way of living: Grief is not hidden, it is acknowledged. d acknowledgment robs it of some of its power to destroy.

On Sunday, the third anniversary of the young man's th, there was a memorial Mass at the local church and an ormal gathering afterwards, at Marie-Claude's, of cousins, nts, uncles, children, and grandchildren. I, the only guest o was not a family member, received the family embrace.

As my train pulled out of the station the next day, I lected that trains from Lyons went southeast as well as rthwest. I could as easily take one to Ste. Maxime as to is. I made a promise to myself: One day I will go back. One it will be time to retrieve my memories, time to revisit my se, the place where I made my French friends and where I t learned how to be *une femme seule*. ■

s is Ann Pringle-Harris's fourth Thoughts of Home essay; third appeared in June 1998. She is an adjunct professor of glish at the Fashion Institute of Technology in New York.

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ouse Beautiful is pleased to announce the publication of paperback edition of Thoughts of Home: Reflections on amilies, Houses, and Homelands, *a collection of essays om this column. (Hearst Books, $14.95, at bookstores.)*



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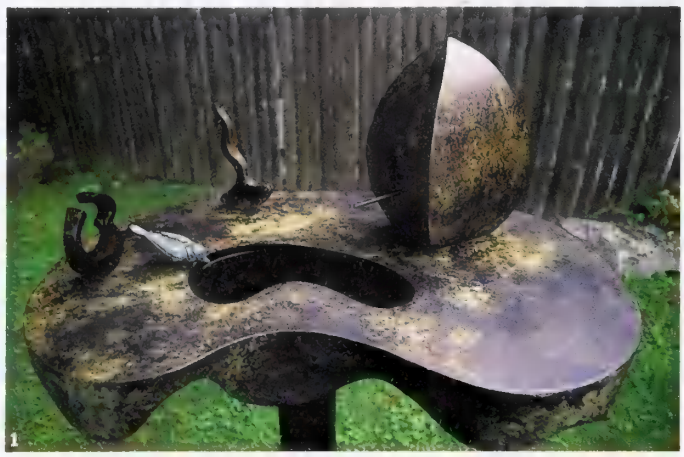
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FOR THE BIRDS

Even when you're dealing with flighty clients, it turns out there's more than one way to feather a nest

By Christine Pittel



"We're all created equal: man, animals, trees," says artist Hans Van de Bovenkamp. So why shouldn't a bird enjoy a sculpture garden right outside his front door, not to mention a kidney-shaped birdbath—all made of bronze? That's just one of the fanciful birdhouses shown last summer at the Elena Zang Gallery near Woodstock, New York. "We have this beautiful property with a lawn, a stream, and lots of birds," says Zang. "I thought it might be interesting to ask a group of artists and architects to provide places for them to live."



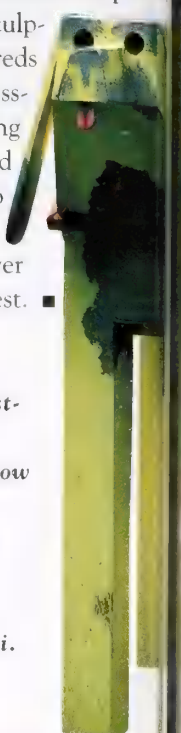




As soon as the show went up, the local finches, cardinals, bluebirds, and chickadees arrived in flocks to check out the new facilities—everything from an angular Bauhaus chalet to a Chinese pagoda with a tiny Buddha inside, holding a robin's egg in his lap. Architect Peter Reynolds attached an ethereal basket weave of grapevines to a piece of found wood. Sculptor Tom Gottsleben drilled holes in hundreds of bluestone chips, strung them on stainless-steel rods bent to look as if they were waving in the wind, and balanced copper-roofed hutches on top. So many birds decided to move in that for people who wanted to take a house home, there was a catch: Every buyer had to wait for the fledglings to leave the nest. ■







Fly-by-night accommodation: 1. Hans Van de Bovenkamp works in bronze. 2. Post-modernism by Lee Walker. 3. Victoriana by Sandra Mackintosh. 4. Bauhaus bungalow by Rob DuPont. 5. Jonah Meyer's nose. 6. Peter Reynolds's basketweave. 7. Stella Chasteen's clay house. 8. Donald Elder's Chinese pagoda. 9. Leggy abodes by Tom Gottsleben. 10. Bird dog by George Donskoi.



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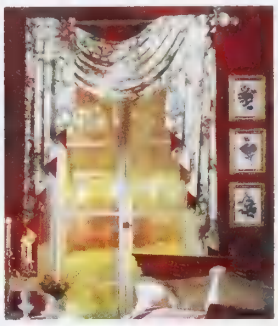


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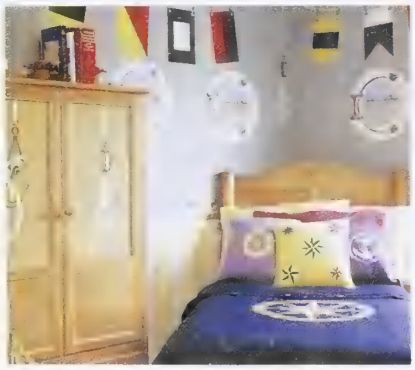
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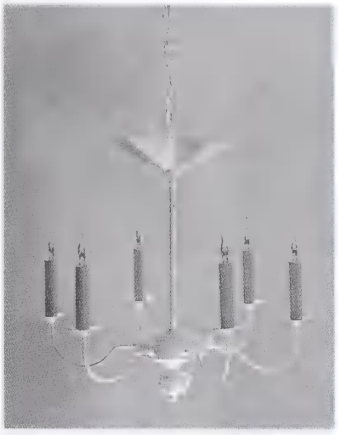


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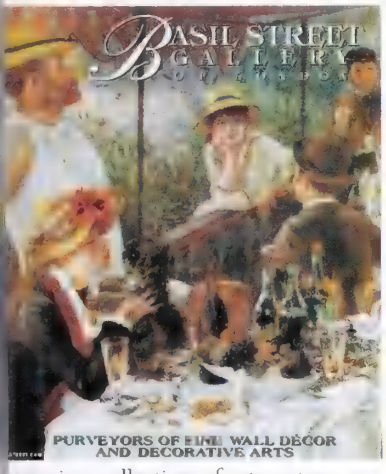


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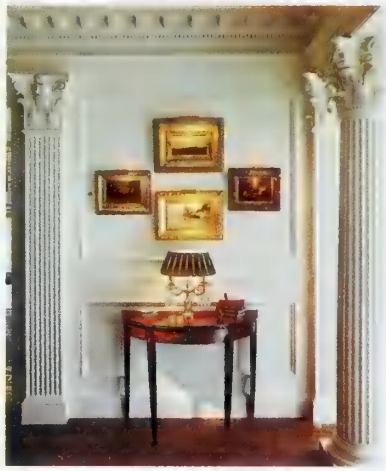


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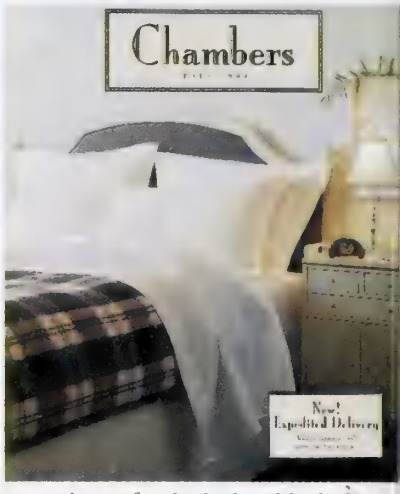


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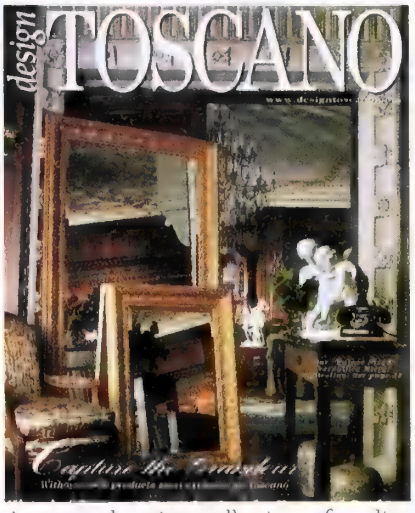
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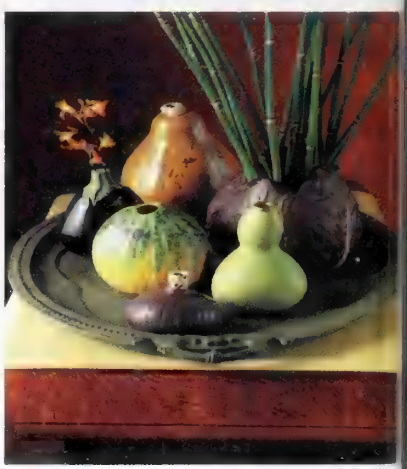


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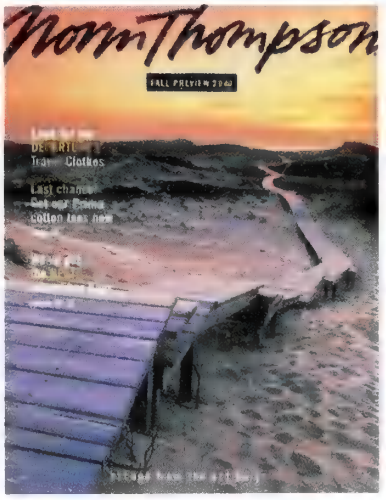
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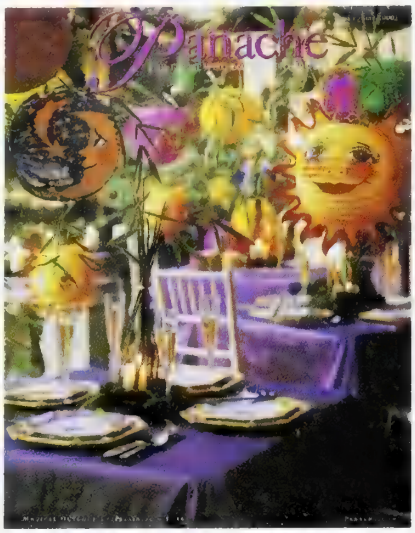
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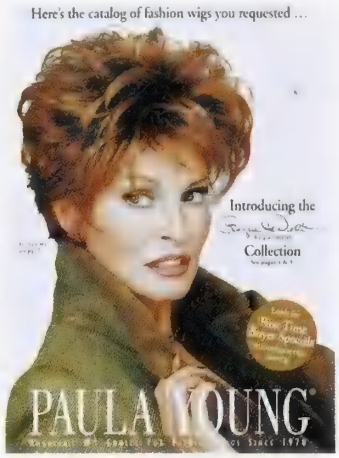
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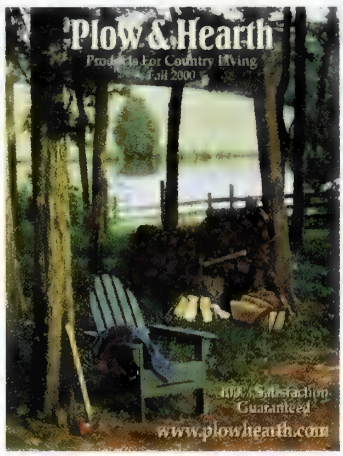


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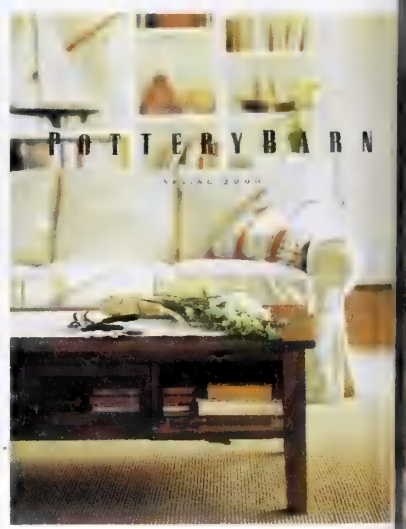
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61

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From the Heart



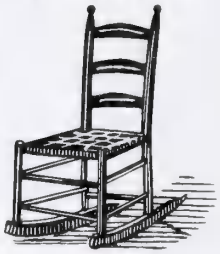
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64

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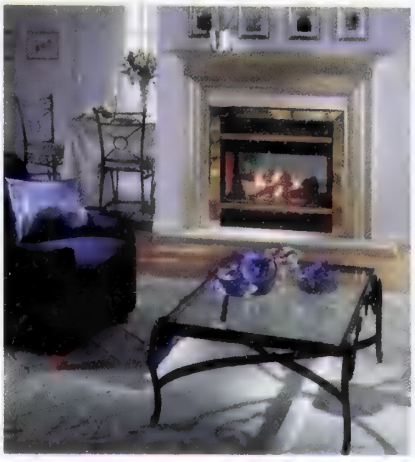


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Vermont Sleigh Co.



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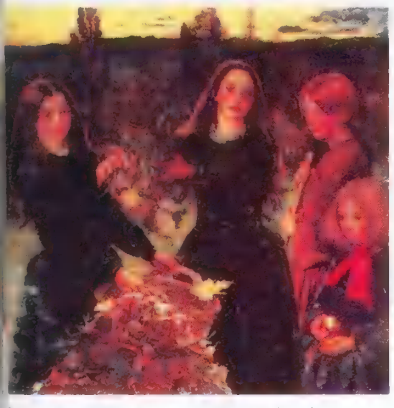
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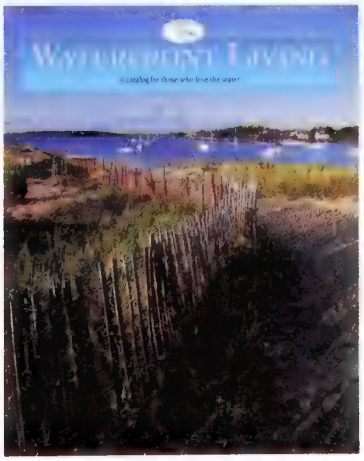


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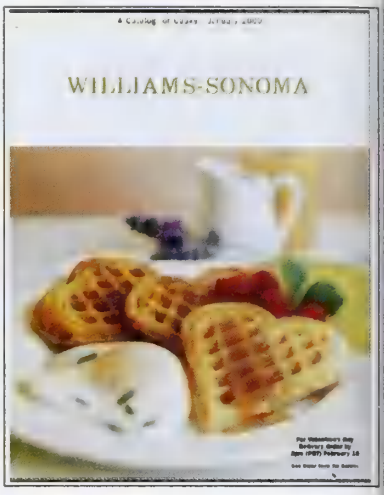
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76

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SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Rhapsodies in Blue & White," page 80.

36 GOLD STANDARD *Architect:* **Ricardo Legorreta,** Legorreta Arquitectos, Placio de Versall #285A, Lomas, Reforma, Mexico D.F. 11020; 011-525-251-9698.

40 WORKING IT *Designer:* **Rod Shade,** Roderick N. Shade Interior Design, 351 W. 114 St., New York 10026; 212-662-8228.

50 ROCK ON *Designer:* **Lew French,** PO Box 1122, Vineyard Haven, MA 02568; 508-627-3667.

58 TWO ON THE ISLE *Pages 58 to 67: Designer:* **Libby Cameron,** 24 Ervilla Dr., Larchmont, NY 10538; 914-833-1414. *Dining room:* **Chair cushion fabric,** Les Fleurs Mysterieures—Grey Watkins (T); 212-755-6700. **Sisal carpeting** throughout, Savannah Star—Stark Carpet (T); 212-752-9000. *Porch* **Chair cushion fabric,** #5009/2—Rose Cumming (T); 212-758-0844. *Living room:* **Curtain fabric,** Medea Taffeta—Lee Jofa (T); 212-688-0444. **Curtain trim**—Passementerie Inc. (T); 212-355-7600. **Fabric on sofa,** Lambert—Cowtan & Tout (T); 212-753-4488. **Coffee tables**—John Rosselli Intl. (T); 212-772-2137. *Master bedroom:* **Curtain and bedskirt fabric,** Petit Indian, creme—Clarence House (T); 212-752-2890. **Sconce**—Pell Artifex (T); 212-582-7099. **Quilt**—Woodard & Greenstein American Antiques (R), 506 E. 74 St., New York 10021; 212-988-2906. *Dining room:* **Curtain fabric,** linen, Ardwicke—Decorators Walk (T); 212-319-7100. **Dining chairs**—John Rosselli Intl., see above. **Dining chair fabric,** Richelieu—Fortuny Inc. (T); 212-753-7153. **Dining table; consoles**—Country Swedish (T); 203-855-1106. **Fireplace tile**—Country Floors (R), 15 E. 16 St., New York 10003; 212-627-8300. **Chandelier**—David Duncan Antiques (R,T), 217 E. 60 St., New York 10022; 212-421-6591. *Living room:* **Curtains; upholstered sofa; chair fabric,** Arbre Japonais chintz—Brunschwig & Fils (T); 212-838-7878. **Pillow fabric,** Sehna—Osborne & Little (T); 212-751-3333. **Plant stand; coffee table; armchair**—John Rosselli Intl., see above. **Fabric on armchair,** Jessica Woven Texture—Brunschwig & Fils (T); 212-838-7878. **Console**—Henri Burton Antiques (R,T), 382 Greenwich Ave., Greenwich, CT 06830; 203-661-8529. **Fireplace tiles**—Country Floors, see above. **Mantel**—Danny Alessandro, Ltd. (R,T), 223 E. 59 St., New York 10022; 212-759-8210. *Kitchen:* **Table**—Pottery Barn (R, MO); 800-922-5507. *Guest bedroom:* **Curtains, bedskirt fabric,** Lallarookh—Brunschwig & Fils, see above. **Quilts**—Woodard & Greenstein, see above. **Lamp**—Devonshire (R,T), 340 Worth Ave., Palm Beach, FL 33480; 561-833-0796. **Carpet,** Presley Spruce—Stark Carpet, see above.

68 BALANCING ACT *Pages 68 to 75: Designer:* **Nannette Brown,** Brown Siegel Design Assoc., 595 Madison Ave., New York 10022; 212-832-5400. *Living room:* **Chinchilla throw**—Comerford Hennessy at Home (R), 119 Main St., Bridgehampton, NY 11932; 631-537-6200. **Sofa**—August Custom Upholstery (T); 718-392-7308. **Fabric on sofa,** Morocco in charcoal/oyster—Bennison Fabrics, Inc. (R), 76 Greene St., New York 10012; 212-941-1212. **Pillows on sofa**—Brown Siegel Design Associates, see above. **Cashmere fabric on pillows,** espresso—Rogers & Goffigon (T); 212-888-3242. **Bamboo tables**—Smotique (R), 19A Mott St., New York 10013; 212-587-2393. **T-back chair**—Croft Antiques (R), 11 S. Main St., Southampton, NY 11968; 631-233-6445. **Ottoman**—August Custom Upholstery, see above. **Ottoman fabric,** Horsehair Paso PA-514, green/gray—J. Boyd's (T); through Puddingstone; 973-540-9991. **Desk lamp**—Ruby Beets Antiques (R), 1703 Montauk Hwy., Bridgehampton, NY 11932; 631-537-2802. **Sisal carpet**—A.M. Collections, Ltd. (T); 212-625-2616. **Antique desk**—Mecox Gardens (R), Country Rd. 39, Southampton, NY 11968; 631-287-5015. **Club chairs**—Brown Siegel Design Associates, see above. **Denim chair covers**—Manuel Canovas (T); 212-753-4488. **Sculpture stand**—Brown Siegel Design Associates, see above. *Poolhouse:* **Sofa,** Opium Daybed by Christian Liaigre—Holly Hunt (T); 212-755-6555. **Sofa and chair fabric,** brown and white ticking stripe—The Ralph Lauren Home Collection (M); for stores: 212-606-2100. **Reed chairs; wallpaper** by Pattern Press—The American Wing (R), 2415 Montauk Hwy., Bridgehampton, NY 11932; 631-537-3319. **Plant box**—Mecox Gardens, see above. *Kitchen:* Island table—Balassas House (R), 208 Main St.,Amagansett, NY 11930; 631-267-3032. *Pool area:* **Chaise cover fabric,** Terrycloth—Rogers & Goffigon, see above. *Master bedroom:* **Wall lamp**—Ann Morris Antiques, Inc. (T); 212-755-3170. **Chair fabric**—Bennison Fabrics, see above. **Floor covering,** abacca matting—Patterson, Flynn, Martin (T); 212-688-7700. *Guest bedroom:* **Iron beds**—Meyer's Harbor Antiques, Montauk Hwy., Box 43, Wainscott, NY 11975; 631-537-1442. **Canopies**—Brown Siegel Design Associates, see above. **Canopy fabric,** Tanguy #102—Pierre Frey (T); 212-935-3713. **Mattress fabric,** black and white ticking stripe—The Ralph Lauren Home Collection, see above. *Bathroom:* **Mirror**—Brown Siegel Design Associates, see above.

76 A HOUSE THAT ABSORBS GUESTS *Pages 76 to 79: Stylist:* **Kristin Perers;** 011-44-171-278-9309. **Another Time Antiques** (R), 765 Hill, Southampton, NY 11968; 631-283-6542. **Beall and Bell** (R), 18 South St., Greenport, NY 11944; 631-477-8239. **Ruby Beets Antiques** (R), 1703 Montauk Hwy., Bridgehampton, NY 11932; 631-537-2802.

80 RHAPSODIES IN BLUE AND WHITE *Page 81:* **Pitchers,** by BodaNova, Tellus, sm., $20/ea.—Royal Scandinavia (R,T); 800-546-5253. **Tray,** $18—Global Table (R), 107-109 Sullivan St., New York 10012; 212-431-5839. **Umbrella fabric,** Paradise #16138-003, Multi Horizon blue and navy—Scalamandré (T); 212-980-3888. *Pages 82 and 83: Clockwise from top right:* **Background fabric,** Cameo #1-6205-387—JAB Anstoetz (T); 718-706-7000. **Bed,** full—Profiles (T); 212-689-6903. **Fitted sheet,** white, queen, $165; **flat sheet,** Morse, queen, $270; **two-tone blue pillowcases,** Manhattan, $79/ea.; **two-tone blue pillow shams,** Manhattan, $79/ea.; **duvet cover,** Manhattan, $425, all queen sizes—The White House (R); 888-942-7528. **Boudoir pillow fabric,** De Medici #5133, lime green—Fortuny (T);212-753-7153. **Knit throw,** shredded silk periwinkle, $90—Garnet Hill (R); 800-622-6216. **Boxspring cover fabric,** Topography #ICTP01 in platinum; **Chair fabric,** Topography #ICTP14 in amethyst—Blumenthal (T); 860-824-8000. *Lower right:* **Bump Wave Cabinet,** The New Whites collection—Dakota Jackson (T); 212-838-9444. **Glass vase,** $390—VW Home (R,T), 333 W. 39 St., New York 10018; 212-244-5008. *Lower left:* **Shopfront,** Jonathan Adler, 465 Broome St., New York 10013; 212-941-8950. *Page 83: Clockwise from top left:* **Chairs,** Maurice—Avanti (T); 516-293-8220. **Left chair fabric,** Victoire #2259 in Delphinium #175; **middle chair fabric,** Gentleman #2250 in Myosotis #146—Pierre Frey (T); 212-213-3099. **Right chair fabric,** Ascot #9419 in Hyacinth #02.—Donghia (T); 800-DONGHIA. **Chair back fabric,** Tulsa Stripe taffeta#6474B-0510 in periwinkle—Stroheim & Romann (T); 212-486-1500. **Sheer fabric,** Batiste #D882/03 silk by Designers Guild—Osborne & Little (T); 212-751-3333. **Blue bowls,** Sung, $30/ea.—Compagnie de la Chine; 212-664-8791. **Restaurant,** Remi, 145 W. 53 St., New York 10019; 212-581-4242. **Square plates,** $85/set of 3—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785. **White plates,** Kayak, by Markku Salo, Arabia, $125/sm.; $220/lg.—Designor (R,T,M); 800-448-8252. **Fabric,** Plisse Indigo#32321/8-0. **Glasses,** by Stefan Lindfors, Boy, $10-$12—Iittala; through Designor, see above. **Sheer fabric,** Infinity #6640 in Snow Peak, by Rodolph—Pollack (T); 212-421-8755. **Teapot,** by Jasper Morrison, Moon, $155—Rosenthal USA (M); 800-804-8070. *Page 84: Top, left to right:* **Two blue and white pillows,** Seven Oaks #73722.04—Brunschwig & Fils (T); 212-838-7878. **Tropical print pillow fabric,** Pali #1146-59, bleu—Manuel Canovas (T); 212-753-4488. **Pink pillow fabric,** Brera #F562/05, by Designers Guild—Osborne & Little, see above. **Pink tassel trim,** Java Castle French, #33438 in color 9430—Houles (T); 212-935-3900. **Blue and white print fabric,** Indigo Flower #2013-01 in indigo, by China Seas—Quadrille (T); 212-753-2995. **Blue and white leopard fabric,** Kipling #8122 in blue—Cowtan & Tout (T); 212-753-4488. **Blue and white toile fabric,** Chinoiserie Baroque #33848/14-0in —Clarence House (T); 212-752-2890. **Solid blue pillow fabric,** Global Silk #BL6631/7—Sanderson (T); 212-319-7220. **Gray toned toile fabric,** Hispaniola #1351-66—Manuel Canovas, see above. **Mattress fabric,** Curry in color #25, by Creation Baumann—Pollack,; see above. **Tulipière**—Abigails (T); 800-678-8485. *Lower left:* **Glassware,** $10/ea.—Glo Table, see above. *Middle left:* **Tiles**—Solar Tiles (R,T), 306 E. 61 St., New York 10021; 212-755-24 **Glass tumblers,** by Carlo Moretti, $80/ea.—Homer (R), 939 Madison Ave., New York 10021; 2 744-7705. **Sake glasses,** by Workshop Jam, blue swirl, $45/ea.—The Artisan Collection at Fe simo, see above. *Page 85:* **Ottoman,** Guano, $2,960; **globe vases,** $375/ea.; **flatware,** sterling, 4 place settings, $3,600—VW Home, see above. **Glassware,** by Jennifer Meade, $65/tall; $45/sm Takashimaya (R); 800-753-2038. **White square plates,** $12/ea.—Banana Republic (R); 888- STYLE. **Blue plates,** Sung, $75/ea.—Compagnie de la Chine, see above. **White bowls,** Lo $30/ea.—ABC Carpet and Home (R,T), 888 Broadway, New York 10010; 212-473-3000. **Wh napkins,** $35—Canyan Antiques (R); 212-988-8340. **Top blue pillow fabric,** Mahe #D466/08; **sh throw fabric,** Chamba #F660/02; both by Designers Guild—Osborne & Little, see above. *Lo right:* **Vase,** Caryatides from the Bacchanale Collection, $265—Bernardaud (M); 800-884-77 *Middle, from left:* **Porcelain cups and saucers,** in Bleu Ciel: Douceur, $37; Bagatelle, $37; Tendre FF345; Chocolat GM, $56—Edouard Rambaud (R), 28 Rue Madame, 75006 Paris, France; 3 53-63-88-20. **Napkin,** $35/ea. designed by Angel Zimick—Geary's (R), 351 No. Beverly Dr., Bev Hills, CA 92010; 310-273-4741. **Blue tray,** $38—Global Table, see above. *Lower left:* **Fab** Cimarosa-Fortuny, see above. *Page 86: Clockwise from upper left:* **Ticking fabric,** Mediterran Stripe, #LFY10636F—Ralph Lauren Home Collection (M); 212-642-8700. **Suitcase fabric,** #A3 01, Belfort in matelot-Pierre Frey, see above. *Upper right:* **Fabric,** #GL20100006 Dame du Lac, re blue—Old World Weavers (T); 212-355-7186. **Frame,** $8,500—Heydenryk (R,T), 417 E. 76 New York 10021; 212-249-4903. *Middle right:* **Orange cups,** $14/ea.—Global Table, see above. **N kin,** #HCW-438-N-01, Putnam Stripe in navy and white—Hinson & Co. (T); 212-688-5538. **T** design by Alessandro Mendini, #AM02, Recinto, $120—Alessi USA, Inc. (R), 155 Spring St., N York 10012; 212-431-1310. *Lower right:* **European square pillows,** #1012/01, Indigo/Cream Herri bone—Chelsea Editions (T); 212-758-0005. **Top back pillow,** #601362 Bakers Island, Country Indigos Collection—Waverly (R,T); 800-423-5881. **Middle back pillow,** Pavilion Stripe—Benni Fabrics (T); 212-941-1212. **Bottom back pillow,** #7937 Gaelic Linen—Henry Calvin (T); 541-7 1996. **Top front pillow,** #121-06 Karl Johan Stripe—Country Swedish (T); 212-838-1976. **Mi front pillow,** Fab Ryan #LFY07612F—Ralph Lauren Home Collection, see above. **Bottom fr pillow,** #632254 Silver Lake in Sky—Waverly, see above. **Duvet cover,** #62012-01 Four Seas Linen Print—Brunschwig & Fils, see above. *Lower left: Top to bottom:* **Hatbox lid,** Bastie #8322/81—Nobilis (T); 800-464-6670. **Body,** Tilda Stripe #59535—Schumacher (T); 212-415-3 **Trim,** #P017/9015 Galon Chenille—Clarence House, see above. **Lid,** #8321/89 Trompette—Nob see above. **Body,** #925133 Elmwood Stripe in Canton blue; **Lid,** #990092-5 Saxon Check in B bell—Lee Jofa (T); 800-453-3563. **Trim,** #CNF/2309—Clarence House, see above. **Body,** Bas #8323/81, stripe—Nobilis, see above. **Hatbox lid and body,** #4362-55 Charlotte in Outreme Manuel Canovas, see above. *Page 87: Clockwise from upper left:* **Sofa and bedskirt fabric,** #36161- Jamaica Stripe-Armure Stripe in marine—Scalamandré, see above. *Pillows from left to right:* **Stri pillow,** #P108-2 Wallis Ticking—Carleton V (T); 212-355-4525. **Blue floral,** #2092/02, Prove Bouquets Indigo—Chelsea Editions (T); 212-758-0005. **Blue and ivory toile,** #2000127-550 La Chinoiserie Print in delft and cobalt—Lee Jofa, see above. **Blue floral,** #F902/04 Kattam, by Des ers Guild—Osborne & Little, see above. **Crewelwork,** #402721 Bijanbidur in blue and white— vers (T); 212-888-7900. **Chair**—Knoll (R), 105 Wooster St., New York 10012; 212-343-4000. *middle:* **White embroidered fabric,** #J125F-01, Tamora—Cowtan & Tout, see above. *Upper right to bottom:* **Quilted plaid fabric,** Joyce #1996 Bleu Ancien 1; **quilted large check fabric,** Senan #2003 Bleu Ancien 1; **quilted floral fabric,** Valensole #2002 Bleu Ancien 1; **quilted stripe fab** Pique Barbentane #1998 Bleu Ancien 1—Pierre Frey, see above. **Quilted small check fabric,** #328 01 Nantucket Quilted Check—Brunschwig & Fils, see above. **Quilted flair check fabric,** #3343 0/1065 Toulon in Bleu—Clarence House, see above. *Lower right:* **Pagoda tulipière,** $3,500; **charg** Elsa Peretti, $800/ea.; **blue bowls,** Elsa Peretti, $145/ea.—Tiffany & Co. (R), 800-526-0649. *He ton Sterling flatware:* **Dinner fork,** $140/ea.; **salad fork,** $100/ea.; **dinner knife,** $120/ea.; **des spoon,** $110/ea.; **bud vases,** $265/ea.; **salt/pepper set,** Elsa Peretti, $195/set; **Thumbprint glas** Elsa Peretti, $24/sm.; $32/med. &lg.—Tiffany & Co., see above. **Dining table**—Modern Age 102 Wooster St., New York 10012; 212-966-0669. **Chairs; folding screen**—John Rosselli, Ltd. 212-737-2252. **Linen print fabric,** Villandry #172272-00, in blue—Brunchswig & Fils, see ab

94 AS DOLCE AS IT GETS *Pages 94 to 97:* **Tablecloth,** Aster, Missoni Home Collectio Missoni USA (R), 1009 Madison Ave., New York 10021; 212-517-9339; fax: 212-439-6037.

98 INSIDE OUT *Pages 98 to 103: Architect:* **Moore Ruble Yudell, Architects and Planners,** Pico Blvd., Santa Monica, CA 90405; 310-450-1400; fax: 310-450-1403. *Principal in charge:* Yudell. **Project architects:** Marc Schoeplein, Mary Beth Elliot, Mark Peacor. **Interior furnishi** Audrey Alberts Design, 11664 National Blvd., PMB #442, Los Angeles, CA 90064; 310-477-8 **Color and materials:** Tina Beebe, Moore Ruble Yudell, see above. **Landscape architects:** Beebe, Moore Ruble Yudell, see above. **Contractor:** Brock Lyster Construction, 380 Moss Laguna Beach, CA 92651; 949-494-3714. **House size:** 7,600 sq. ft. **Lot size:** 24,900 sq. ft. **Pa Stain,** Integral color stucco, custom—Merlex Stucco, Inc. (M); 714-637-1700. **Windows; doo** Northwest Window Works (M); 425-743-4442. **Cabinets,** custom—J.D. Cabinets, Santa Ana, 92704; 714-546-0322. **Paint,** various—Frazee, 2366 S. Travers Ave., Commerce, CA 90040; 826-9048. **Hardware**—Omnia Industries, Inc. (M); 973-239-7272. *Outside living room:* **Firepl** custom by contractor. **Patio furniture; chairs; ottomans; dining table; buffet**—Donghia Tex (T); 310-657-6060. **Coffee table**—Baker, Knapp and Tubbs (T); 310-652-7552. *Pool area:* **Chai** Smith & Hawken (R,MO); 800-981-9888. *Gallery:* **Table; olive jars**—Halloran & Sons (T); 675-2583. *Living room:* **Sofa**—Baker Knapp & Tubbs, see above. **Sofa fabric**—Donghia Textiles above. **Pull-up chairs**—James Jennings Furniture (T); 323-655-7823. **Coffee table**—Beacon (T); 310-659-6454. **Matching chairs**—Maralunga-Cassina at Modern Living; 310-657-8775. **F lamps,** Casella—Kenro Light, Inc. (T); 310-659-6510. **Soumak rug**—AGA John Oriental (T); 310-657-0890. **Artwork above fireplace**—Stephen Harby; 310-450-8239. **Sofa fabric,** Ta Sienne 86 #4446—Manuel Canovas, Inc. (T); 212-647-6900. **Chair fabric,** Patina #155-13 Fl Sina Pearson Textiles, Bobbie Gibson & Associates (T); 818-225-7266. **Noguchi table.** Her Miller—Jules Seltzer Association (T); 310-274-7243. **Side table,** Jarret end table with shelf—N Corzine (T); 310-652-4889. *Bedroom:* **Chair**—Kubisak's Antiques (R,T), 3305 Laguna Car Rd., Laguna Beach, CA 92651; 949-494-0079. **Table**—Halloran and Sons, see above.

104 THE GLORIOUS FRUITS OF SUMMER *Pages 104 to 107: Blackberries:* **Bowls and pla** Paula Rubenstein (R), 65 Prince St., New York 10012; 212-966-8954. *Summer pudding:* **Gien's v plate,** $42—Baccarat (R); for stores: 800-777-0100. **Spoons,** Nobel 5-pc. place setting—Felis (R); 800-565-6785. **Lila Belgian napkin**—Sferra Bros. (T); 732-290-2230. **Artisan bread she** Bantam Bread Co. (R), PO Box 315, 853 Bantam Rd., Bantam, CT 06750; 860-567-2737. *Phil phia ice cream:* **Green stripe glass,** $39; **blue napkin,** $15—The Terence Conran Shop (R, N 407 E. 59 St., New York 10022; 212-755-9079. *Rhubarb:* **Blini pan**—Sur La Table (R), 1765 Av of the Americas So., Seattle, WA 98134; 800-243-0852. *Golden raspberry fool:* **Pomfret winegla** $55—Simon Pearce (R), 500 Park Ave., New York 10022; 212-421-8801. *Plum crumble:* **Au g dish**—Vietri (T); 800-277-5933.

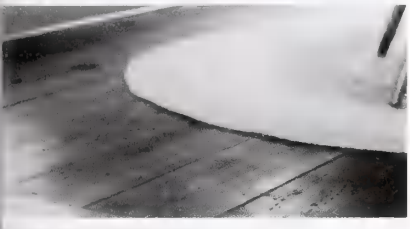
120 FOR THE BIRDS *Artist:* **Elena Zang Gallery,** 3671 Rte. 212, Shady, NY 12409; 914- 5432. *Web site:* www.elenazang.com.

CORRECTION

On page 34 of the May issue, the paisley wool throw by Meg Cohen, item 13, was pric incorrectly. The correct price is $295.



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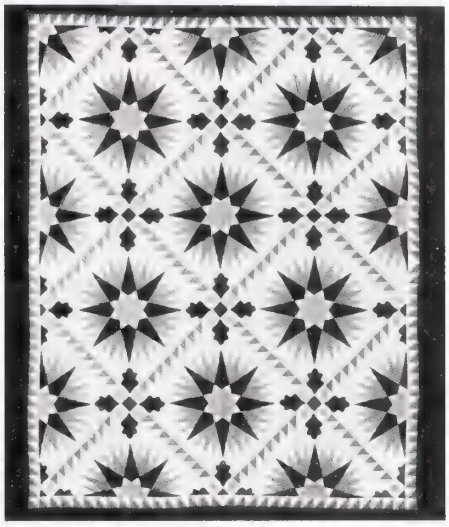
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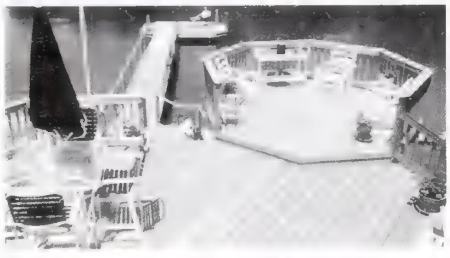
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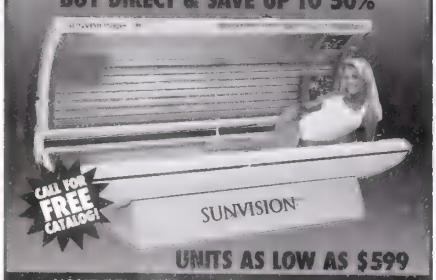
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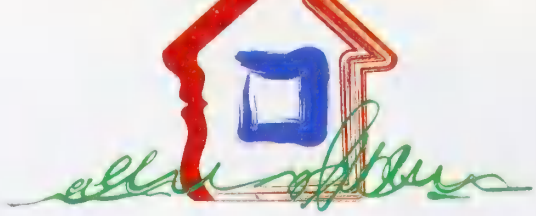
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GETTING IT TOGETHER

By Phyllis Theroux

Over the years, a number of fantasies about the life I hoped to lead have jogged ahead of me, just out of reach. All of them involved living in a large, extended family that I believed would somehow make it easier for me to be the wonderful person I had trouble being alone.

There was the "wife of the kindly professor" fantasy, which I ripped out of Louisa May Alcott's 19th-century novel *Jo's Boys* and updated to put me by the side of a loving, faintly European-looking husband who taught at Stanford University and came home after classes to a happy household of mischievous children and interesting friends who would drop by, with their musical instruments, for supper and an impromptu flute or violin solo after dessert.

There was the "mother of handicapped children" fantasy, where my husband and I devoted our lives to adopting and raising an ever-expanding family of children who were blind, disabled, or abandoned. We would live in a large house full of laughter and telephone calls from social workers wondering if we had room for one more. We always did. "Honey," I would say to my husband, who liked to come home early from his flexible, high-paying job to help out, "could you go downtown to pick up some chocolate milk and the twins from Cambodia?"

Finally, there was "the Catholic Worker family" fantasy, where whoever I was married to with however many children lived on a small working farm in upstate New York, along with a lot of other people who were committed to living off the land and practicing hospitality to the poor. Our days would revolve around prayer, study, and meals made from scratch and eaten off a trestle table. After dinner we would sit around the woodstove, roast chestnuts, and read stories by the firelight to save electricity.

None of these scenarios or husband-types worked out. I have never laid eyes on Stanford University, raising children who were perfectly healthy turned out to be hard enough, and the closest I have ever come to the life of a Catholic Worker is their newspaper, which I greatly admire and like to read while sipping a glass of tawny port in a bathtub full of hot water and bubbles.

Here's what did work out: three interesting children who are speaking to me and each other, a career and public life I never expected to have, and a network of relationships—woven from family, school, and professional ties—that has enabled me to go almost anywhere in the world and fe entirely at home. But I have always been conscious of the fa that while I have a wide circle of friends, the closer I get the center of my life the less populated it is.

Then a year and a half ago, the small community I li in was confronted with a serious problem, which I wrote abo last August. A developer applied to rezone a large parcel land for a huge shopping center. It had the potential for tu ing the town into the edge of an asphalt parking lot. A few us formed a citizen's group to oppose it. We conducted me ings, hired a lawyer, held fund-raising yard sales and inform tion evenings to educate the rest of the community. Af twenty months of trying to keep the ax from falling, descended last week. Following an emotional four-hour pub hearing, when almost everyone who was there begged t town council to deny the rezoning, it voted 4 to 1, for it.

People cried, held hands, and sang songs on the la outside town hall and finally drifted in sorrowful clumps acr the street to the coffeehouse where we sat and tried to fi something good to talk about. It wasn't difficult to say wh that was. We were looking at it—old people, young peop people with children, people without, from the right side the tracks, from the wrong side of the tracks. We had go from being a few people in a rowboat to a well-trained cr on a yacht.

Even though we failed, we forged relationships with pe ple in parts of the community that had not been heard fro Talents emerged because they were needed: shy people knock on doors and testified at town council meetings, people w had never written a letter to the editor became prolific.

A young musician put together an original CD of so about the town. The best in people was brought forth for c reason—it was required. My fantasy that it was easier to b wonderful person when you weren't alone was turning t to be true. Over and over again, people said the same th in different words: They not only lived in a town they lov but had become part of an extended family they loved ev more. In a large and increasingly more lonely society, t is no small thing. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

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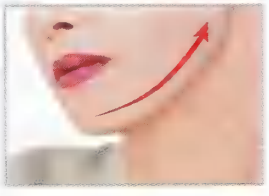
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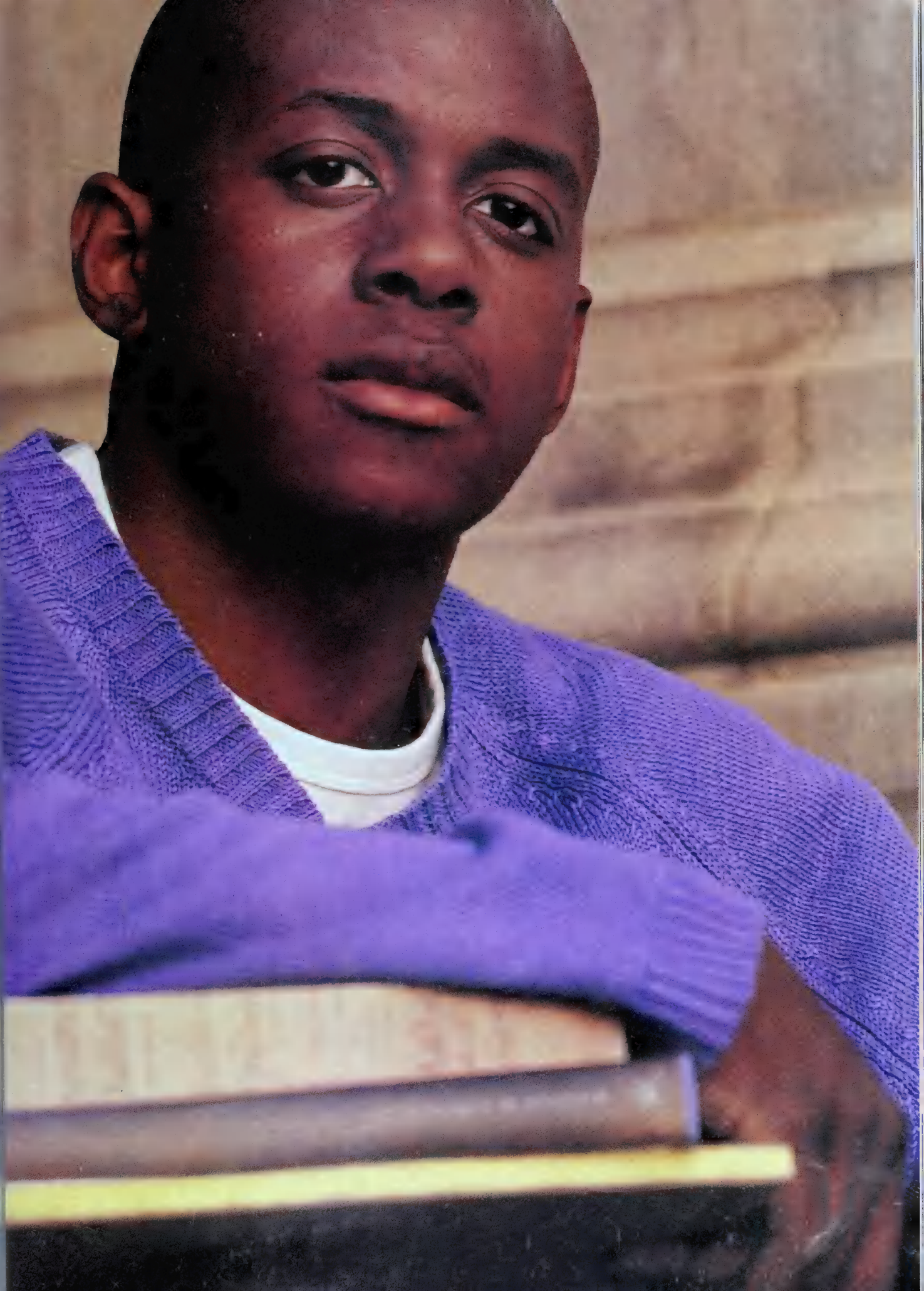
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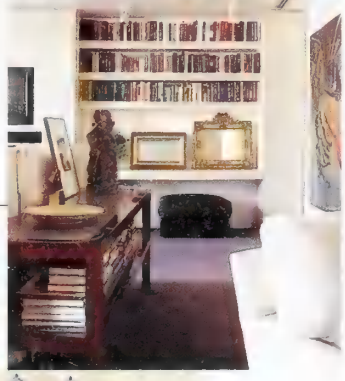


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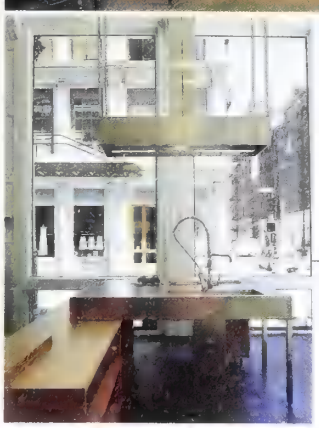
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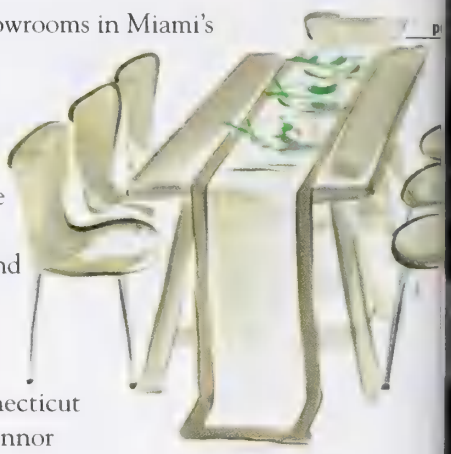
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GRANDDAD'S CHOICE

By Julie Powell

The coastal plain of southeast Texas is flat, wet country. All you see under low skies and a blanket of heat are cotton fields and oil derricks bobbing for the last few sips of crude. My grandparents' house is here and we have been making this drive my whole life—three or four times a year when I was a kid. But I still can't recognize the street they live on.

The last leg of the journey is always the same, although this time we are coming from the international airport in Houston, where my parents and brother met my flight from New York. I know we have arrived in town when we pass our grandparents' old five-and-dime, boarded up since the Wal-Mart opened ten years ago. Still, the turnoff surprises me. Hollyhock Road looks like every other shaded, shabby street.

I'm not even sure of the house until we're almost past it. It's a run-of-the-mill brick place in a town full of lookalikes, with dark rooms inside paneled in wood-grain pressboard, none too clean. Grandmomma never claimed to be a great housekeeper, preferring work with Granddad at the store to scrubbing floors, but she really lost interest the last few years.

When we were younger, all us grandkids found things to get excited about. Out front, standing beneath the magnolia, we would marvel that the tree seemed to go up forever, and no one ever made it all the way to the top. In the back yard there's an algae-choked pond where goldfish once lived and in Granddad's vegetable garden everything was bigger o smaller or a different color from the produce in the grocer store. The kitchen, with its dulled Formica and yellowed cu tains, is where thirty-year-old grandchildren still eat Thank giving dinner at the "kids' table." Now that we're grown up is largely from memories that we draw conversation. We neve did have much in common, but once we were childre together and that serves us well enough.

This time when we drive down the street where m grandparents live, we don't stop at the house. We go straigh to Harold Brothers for the visitation.

There we find a receiving room with a skylight, an ope casket, many flowers. On the coffee tables are books abou cowboys and Texas historical buildings. Everyone looks int the casket. Grandmomma looks lovely and peaceful bu strangely sober. I realize I have never seen her face without a least a hint of her usual grin on it. And yet they keep sayin "what a good job they did." No one else seems to think com plimenting the mortician's handiwork is perverse. I try not t look at her too much.



I'll only be in Texas for 24 hours and I must make the most of it. I gorge shamelessly on brisket and sausage from the joint down the road

Granddad arrives after us, moving into the viewing room with hesitant steps, shoulders hunched like he's headed out into foul weather. He'll be needing a cane soon. On the way here he asked if he could stop by the cemetery. Grandmomma and Granddad bought their gravesites years ago, overlooking the baseball field where my father used to play Little League. Grandmomma is wearing the hot pink dress she wore to their 60th anniversary party. "She's so beautiful," Granddad says, looking down at her. "Isn't she beautiful?" He's crying some.

"Yes, Daddy, she is." This from Aunt Kathy, who is holding onto his elbow.

"I don't guess I can touch her, can I?"

"Sure you can, Daddy."

So Granddad does. He holds her hand. He whispers, "I love you," over and over.

To me it is discomforting. Granddad does not sob but his eyes shine with raw despair. Why had I always imagined that acceptance got easier with age? I barely recognize my mild Granddad in this bottomless mourning. So I cry for the first time since hearing of Grandmomma's death—I hardly ever cry—lifting my face to the ceiling to keep the tears in my eyes because I'm afraid he might see that I am crying not for her, but for him.

The visitation is four hours long. Granddad refuses seats when they are offered. He laughs with a heartbreaking heartiness. Now and then he returns to his wife and talks to her. My folks, my brother, Mike, and I pace and mutter the kind of cynical jokes that have always been our defense against grief and unease (from my brother: "Sixty-two years. I think I was in love 62 hours once.") It's old man Tyler, a friend and neighbor ten years Granddad's junior, who ends up fainting and needs an ambulance. Meanwhile my father's sister Kathy and her husband, Harlon, are running the show.

My dad had left home as early as he could, not unusual for folks raised in this humid and unproductive swampland. Straight from college he lit out for the state capital, and the family he started up in those dry hills grew up different from the East Texas kin. We're a queer fit now with all the down-home folks. Uncle Harlon is the hardest to take. He is the pastor of a church he himself founded—a self-proclaimed Man of God, although the weightiest spiritual matter on his mind lately seems to be the fund-raising tribulations and cheating subcontractors holding up completion of his new Family Center. His pungent brand of newfangled, old-time religion rankles my immediate family mightily. We have long since learned to avoid any conversations with him beyond weather and sports.

But to give Harlon his due, he's great at funerals. He and Aunt Kathy collect the cards from the flower arrangements, make sure Granddad signs the papers. They chat with visitors, amiably receiving and giving comfort, and if the words they use strike me as condescending hogwash—"She's in a better place," "Now she flies with the angels"—they seem to console Granddad. I have never known him to be particularly religious, but perhaps the words themselves don't matter. Granddad is hard of hearing, after all.

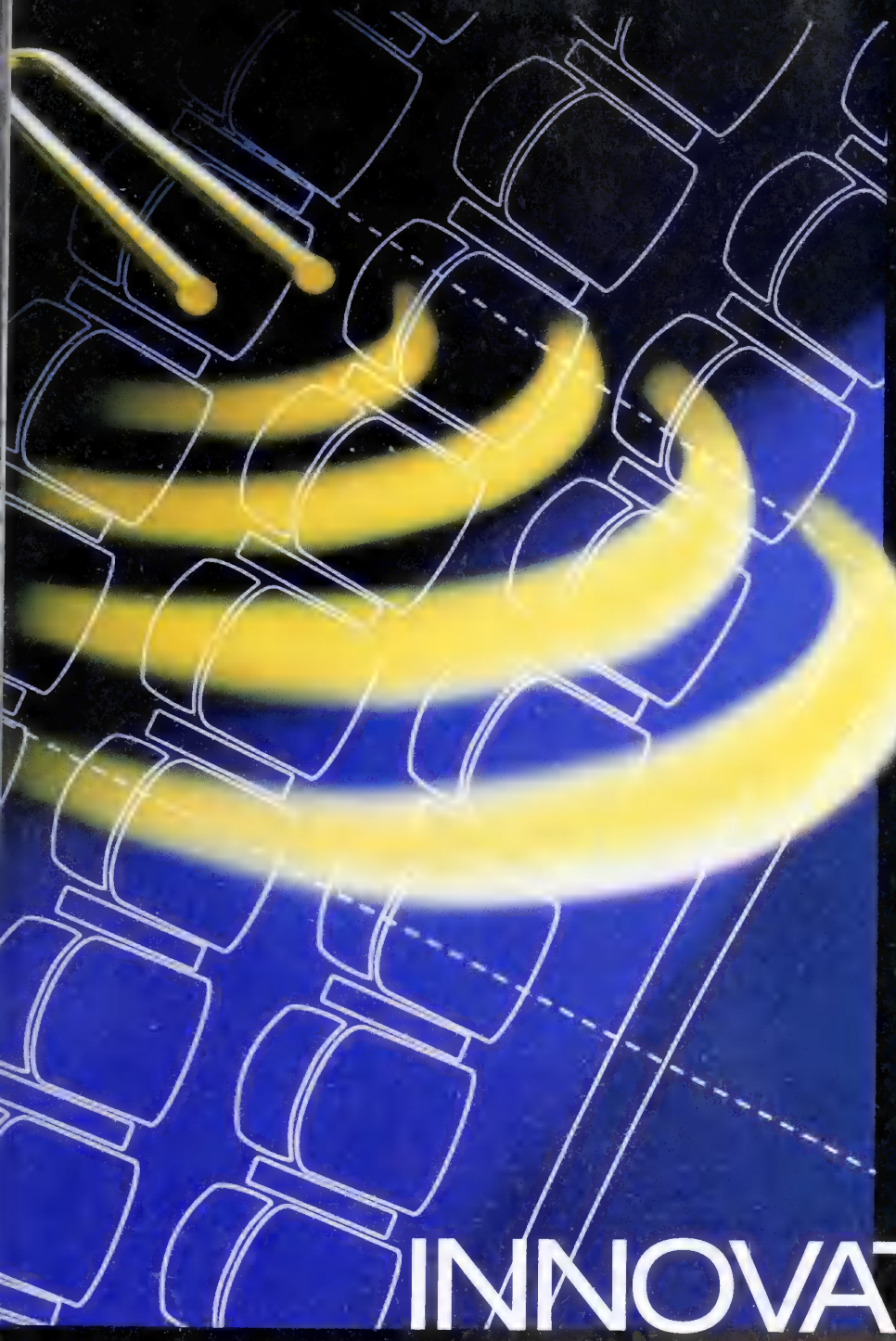
Since we members of the upstate clan are not bolstered by any conviction of the afterlife and our status there, we soon require more immediate sustenance. Aunt Kathy tells us to go over to the house on Hollyhock Road, where we'll find a big platter of barbecue and some Church's chicken. "Just don't look under the sink," she stage-whispers, wrinkling her pretty nose, one well-manicured hand cupped theatrically by her mouth. "There's something living there."

The magnolia has grown monstrous. Thick branches reach out for the driveway and screech against the door of my father's wide Chevy SUV as we pull in. When Mike and I step out, our dress shoes sinking into a mulch of pecan shells and fallen leaves, we have to crouch to keep from getting knocked upside the head. We dash into the house, flailing our arms to fend off the cloud of mosquitoes that has instantly descended upon us. It's November and no one has ever seen the mosquitoes so bad. After a summer of drought, one sudden downpour filled all the ditches and kiddie pools for miles around and every mosquito egg in the county hatched. Before the women put on their pantyhose in the mornings they douse themselves with Off! Then they have to wait while their legs dry, because that stuff can eat clean through nylon if you're not careful.

Mom says someone's been in to clean up since yesterday but I don't buy it. A snowdrift of papers threatens to topple off the desk. Even though the little Yorkshire terrier died two weeks ago at the age of 17, his toys are still scattered on the mustard-colored rug. The table near the door is piled high with old photos Aunt Kathy was rummaging through for the board at the funeral home. Looking at the pictures later, we discover that we have trouble recognizing Grandmomma when she was young and her hair was glossy brown instead of the silver we have always known. Granddad however looked essentially the same at every age, even now.

When we go back to the kitchen to eat, we find whole tomatoes from the back garden solid as rocks in the freezer. Excellent barbecue, though. Funeral or no, I'll only be in Texas for 24 hours and I must make the most of it. I gorge shamelessly on brisket and sausage from the joint down the road. Back in time for the last hour of the visitation, Mike and I play with cousin Sue Ann's children. They giggle and shriek and a few people smile. I sit a while by Granddad, who has finally agreed to get off his feet.

He takes my hand, something he has not done since I was very small. I say, loudly so he will hear, "I had a dream >



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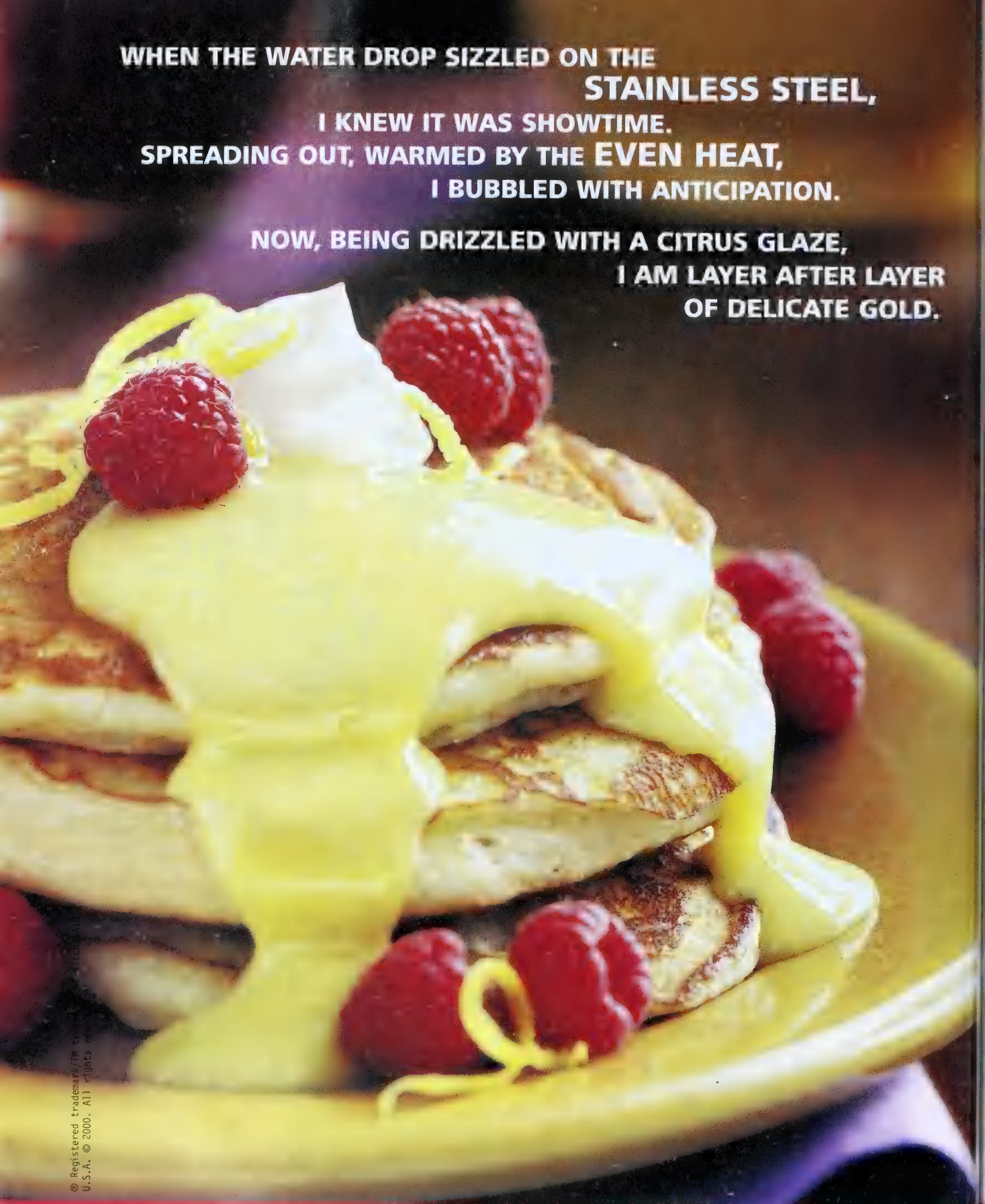
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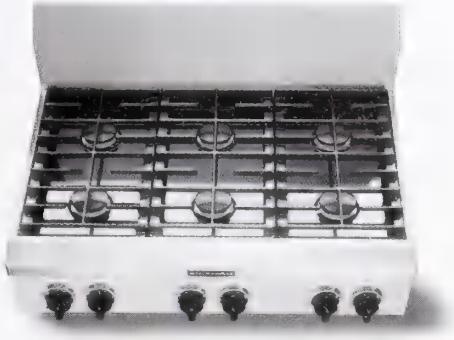
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On the plane that evening, rising into a red Gulf sunset, I worry that Granddad will capitulate to Aunt Kathy and Uncle Harlon's wishes

about you"—lightly, as if telling a joke, though it is true. "I dreamed you came to visit us in Brooklyn."

Granddad laughs a little and doesn't say anything. Then I add, "If you wanted to, maybe sometime you could visit us. It would be fun." Everyone in the room has heard me. Aunt Kathy, sitting on his other side, shifts in her seat, looking intently at the skylight. My East Texas family is not much for dreams or intimacies. This invitation of mine, the affection and need in it, has come off as tactless, somehow even pushy.

At six o'clock we all head out to the parking lot, swatting at ourselves and going over the next day's itinerary. Aunt Kathy asks Granddad where he wants to spend the night. In truth, she wants him to move into the house in Eagle Lake with her and Harlon permanently. It would be easier for her. Granddad hasn't responded to her suggestion but will certainly spend this night. He hugs us and says to each one in turn, "I appreciate you," and then slowly folds himself into the front passenger seat of Kathy's blue Lincoln.

That night Dad drives fourteen miles over the county line to fetch liquor while Mike and I go to the Sonic for chicken-fried steak sandwiches and tater tots. Then the four of us spend the evening drawing strength from one another in our own way. We watch *E.R.* in the motel room, drink vodka tonics out of Best Western plastic cups. We fortify ourselves with sarcasm and the occasional one-armed hug as we mix our drinks at the impromptu bar on the table where the Bible had been sitting.

At the funeral the next morning there are many friends and wreaths, but instead of a eulogy Uncle Harlon gives a lesson on the subject of being born again. He employs a Coca-Cola can to illustrate Faith: When we open the can we know we'll find soda inside; therefore there is a God. I stare through stained-glass loaves and fishes and clench my teeth. The son-in-law of Grandmomma—a sunny, indomitable mother of three; a much-loved neighbor and co-manager of the greatest five-and-dime in the world, a woman who still winked at her husband over the cash register after fifty years of marriage—can only remember that six years ago she was "saved." This is a fact I never knew and now, in my resentment, refuse to credit.

In the front pew next to the aisle, Granddad floats in his silent pool of grief. I pray to some god other than Harlon's that he has turned off his hearing aid.

We put her in the ground at last, the burial presided over by another man of the church, this one mercifully soft-spoken, kind, and brief. Then the immediate family makes its way slowly back to my grandparents' house, slapping mosquitoes and chatting the way people do at funerals. There are pimento cheese sandwiches this time, and chocolate chip cookies. Aunt Kathy sees that Granddad eats something.

In another three hours I will be on a plane back to New York and my young husband. My parents and my brother wi drive home. Granddad will again spend the night with Kath and Harlon. But for now he sits, very small, in his leathe chair, as if he would like to avoid notice. Sometimes he wipe an eye with an arthritically curled finger, trying to be incon spicuous about it.

I can't help seeing a sort of grace in Granddad's dee sorrow. He seems somehow underwater but not drowning. Hi slow and patient shuffle reminds me of a Japanese rock gar dener carefully raking lines in pale sand, the dark stones risin from them. Here in his leather La-Z-Boy, worn at the top fron half a century's exposure to his balding head, taking bites of cheese sandwich while tears leak down his face, is a man near ing the end of a long life's labor.

My grandparents together ran a business and raise three good children who were no more troubled than any chil dren anywhere. But what made this couple artists, and mayb saints for an irreligious girl like me, is this—they made a lif together that was beautiful. The beauty of it had nothing to d with Harlon's god, or even with the family they raised. It wa all their own. It sheltered them, it was the home they live in, and we, standing outside, glimpsed through its warm win dows their private joy.

On the plane that evening, rising into a red Gulf sunset I worry that Granddad will capitulate to Aunt Kathy an Uncle Harlon's wishes. That he will take a room in thei house like a boarder or an invalid, that he will accompan them to their church and eat the food they cook for him an live the sad remainder of his life in a place that is not his own

But I soon learn that the day after the funeral, Grand dad got into his car and drove the thirty miles from Eagle Lak back to the house on Hollyhock Road. I imagine his farewel with admiration and even, I admit, glee: Granddad walkin out the front door of the pink-and-lace house, pausing first t give Kathy and Harlon a hug, saying to each in turn, "I appre ciate you." And then getting into his car and going home. ■

Julie Powell lives in Brooklyn, New York, with her husband. She works days as a temp in the insurance business but also writes, and occasionally lands a small role in an off-Broadway play. This is her first published piece.

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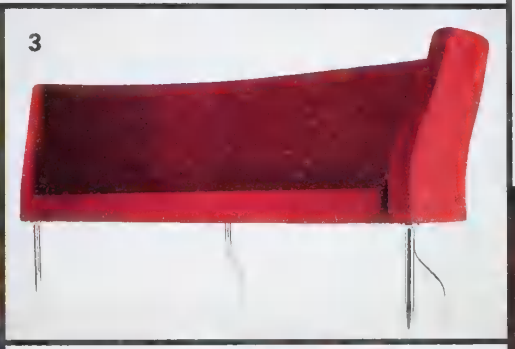
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Red in every vibrant shade was all the rage at this year's Milan furniture fair

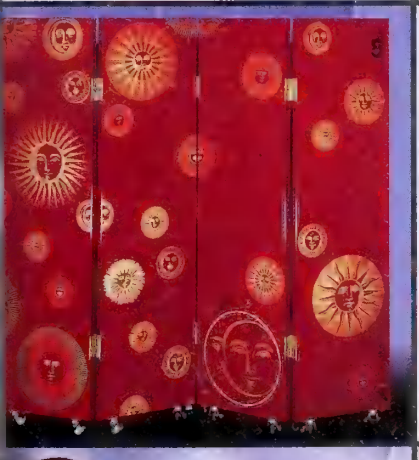
Zaha Hadid's sculptural Z.Scape lounger was inspired by land formations. From Sawaya & Moroni. **2.** *The M330 chairs are slipcovered embellished linen. From Cappellini.* **3. & 4.** *Elliptical Flexus sofas—some with perforated backs—appear to float on stainless-steel legs. om Alias.* **5.** *Gold suns radiate on a brillant red folding screen. From Fornasetti.* **6.** *Bright stretch fabric upholsters the Up chair and ottoman Gaetano Pesce. From B&B Italia.* **7.** *Ron Arad's asymmetrical sofa will be displayed at the Victoria & Albert Museum. From Moroso. Vladimir Kagan's one-armed chaise is a reproduction of a 1958 model. From Vladimir Kagan Design Group.* **9.** *Borek Sípek has upholstered Fitzka high-backed armchair in felt. From Scarabas.* **10.** *Intelmo Toriovit's sensuous K13 lounge chair follows the body's contours. om Arredaesse Produzioni.* **11.** *Like assorted candy, plastic poufs by Fabrizio Bertero and Andrea Panto come in four-color sets. From notta.* **12.** *Vico Magistretti's simple red sofa has adjustable feet. From e DePadova. Through Luminaire.*


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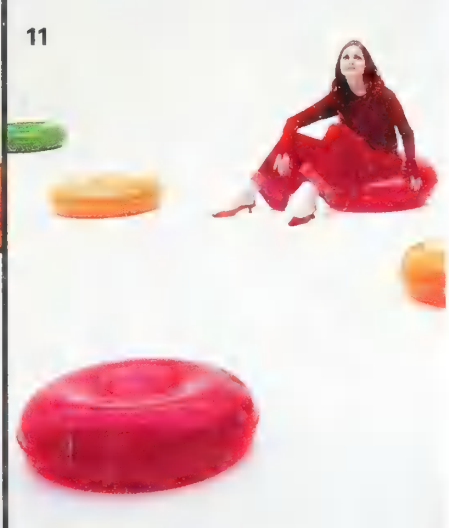

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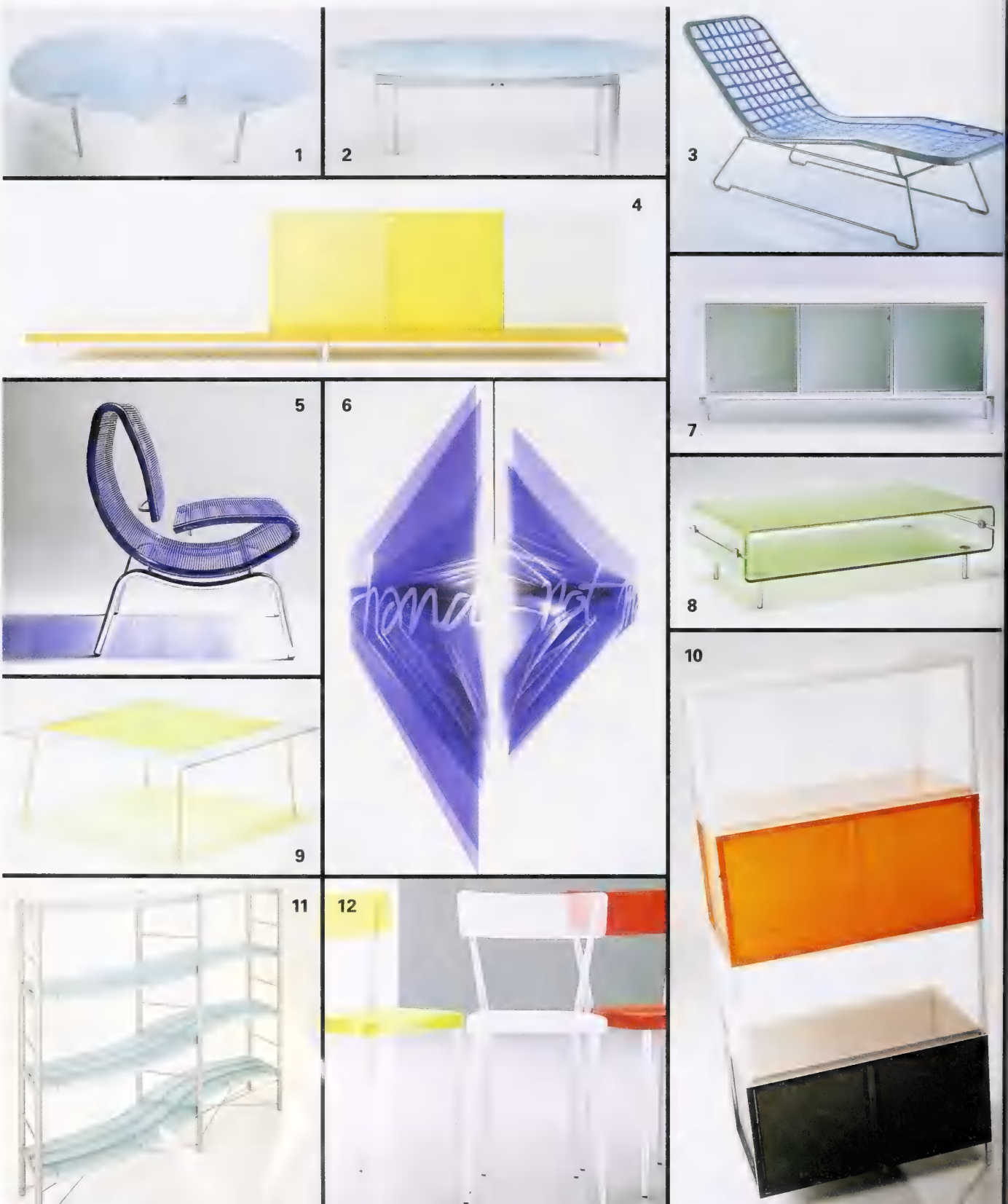
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1. & 2. *The Oliver table can be extended using its rotating glass leaf. From Bonaldo. Through Spazio.* **3.** *The seat of Werner Asslinger's airy chais longue is covered with TechnoGel. From Zanotta. Through Moss.* **4.** *The QBX container units by Aldo Cibic come in a range of vivid tropica colors. From Tecmo. Through L.A. Haute.* **5.** *Roberto Semprini's Hydra chair has a shell of wire covered in translucent blue PVC. From Sir tesi. Through Ernest Stoecklin.* **6.** *The complex hanging lamp from the Not Made by Hand, Not Made in China collection was created using computer. From Ron Arad.* **7.** *The glass top on Archirivolto's white lacquered Ala 3 sideboard is etched. From Bonaldo.* **8.** *Christophe Pillet light-as-air coffee table is screen-printed float glass. From Fiam Italia. At Forma & Design.* **9.** *Björn Dahlström's aluminum-framed table has tinted float-glass top. From Schopenhauer by FontanaArte. Through FontanaArte USA.* **10.** *The modules of Piero Lissoni's One container ca be arranged as a bookcase, console table, or desk. From Kartell.* **11.** *Twist Again is an open storage system with opalescent curved shelves. Fro Zerodisegno.* **12.** *Roberto Giacomucci's see-through Lucy chairs fit cheerfully with your iMac. From Mathias. Through NFK International Grou*





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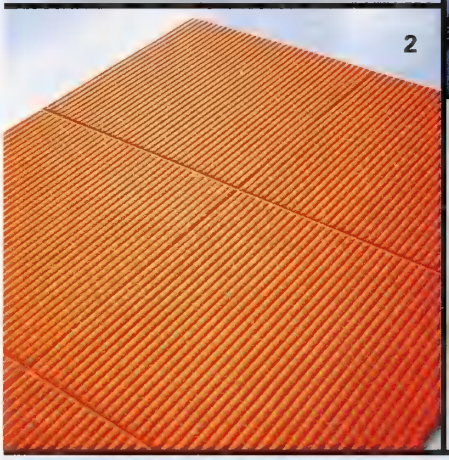
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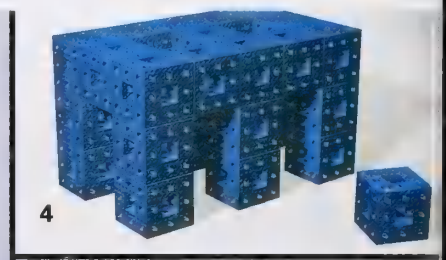
Angles, straight lines, and solids taught fair-goers stylish lessons in geometry

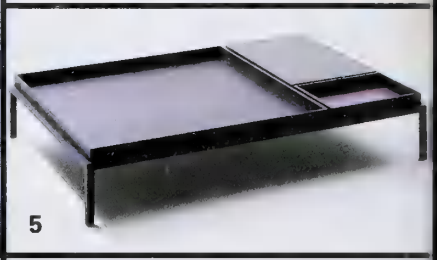
1. *Piero Lissoni's modular Metro2 sofa can be arranged in many combinations. From Living Divani. At Modern Living.* **2.** *Create-it-yourse Tessera rug comes in panels of wool felt with Velcro strips. From Paola Lenti. Through Counterpoint.* **3.** *Hand-plaited leather Relax rugs are pe fect for meditation. From Arte & Cuoio. Through Repertoire.* **4.** *Build your own furniture with Fractalic's Lego-like polyurethane foam unit From Umamy.* **5.** *A wenge-wood tray is built into Lissoni Associati's M-P Collection còffee table. From Artelano. Through Totem.* **6.** *Kon-Ti white oak bed by Ludovica and Roberto Palomba has a padded headboard. From Lema. Through Hiiko.* **7.** *Work in style on a wood-an Plexiglas computer table. From Sottsass Associati/Green.* **8.** *Hannes Wettstein's Items are bookcase units with shelves and multiple container From Cassina.* **9.** *Rectangular Boa sofa by Gil Coste has carved-out curvy seating. From COR. Through See Spatial.* **10.** *The LK94 is an alu minum cupboard on castors. From MaartenVanSeveren Meubelen. Through Troy.* **11.** *Natural-stained oak table has no-nonsense solidity. Fro Accademia. Through DDC.* **12.** *Erwan Bouroullec's metal enclosed bed is reminiscent of a tree house. From Cappellini. At Cappellini Modern Ag*


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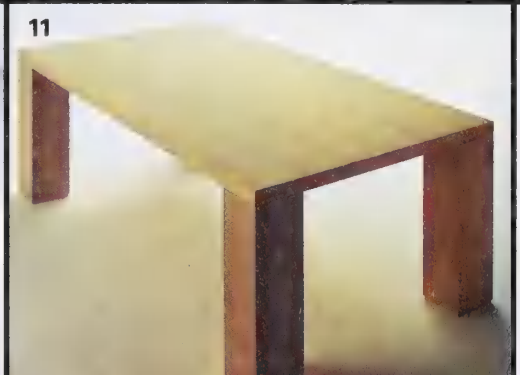

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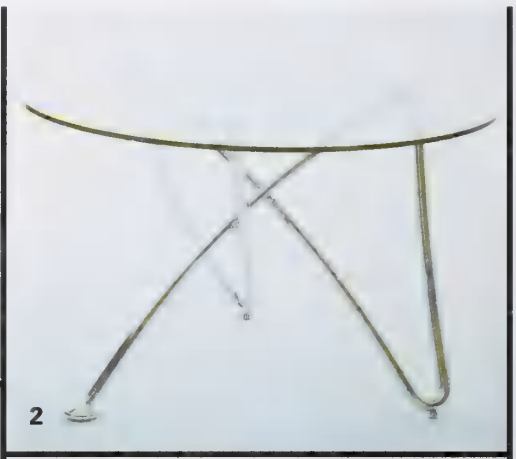
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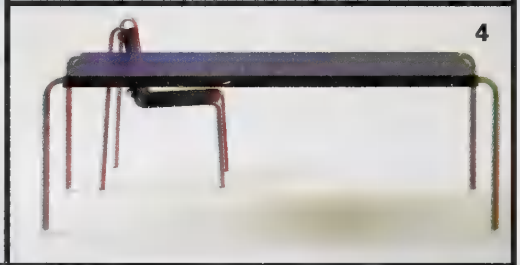
Designers bent, knotted, twisted, and contorted materials to form sinuous, sexy shapes

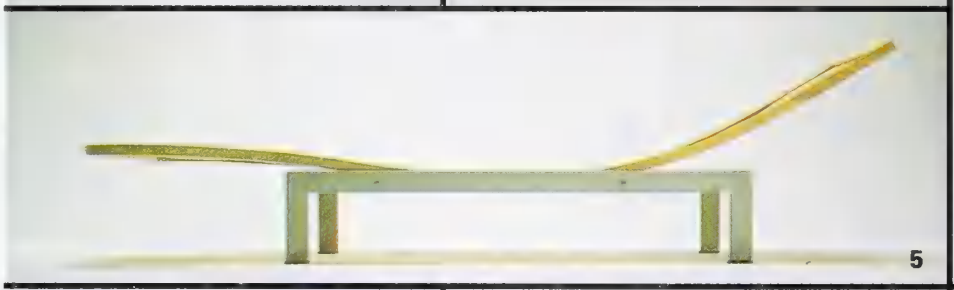
1. *Seat and back of Piero Lissoni's Frog are made of felt. From Living Divani.* **2.** *Contorted tubes form the base of Massimo Iosa Ghini table. From Bonaldo.* **3.** *The support of Lorenzo Arosio's low table resembles a bent-out-of-shape paper clip. From Glas.* **4.** *Laminated tabl can be used indoors or out. From Young Designers Factory by Grassi & Corbetta.* **5.** *A wood seat teeter-totters on the Whim lounger's alu minum frame. From Schopenhauer by FontanaArte.* **6.** *Massimo Iosa Ghini's standing mirror has a chrome frame and stand. From Bonaldo* **7.** *The base of the Arc glass-topped table is a web of rattan. From Vittorio Bonacina.* **8.** *The oak veneer seat of the M-P lounger is drape over its metal frame. From Artelano.* **9.** *Ajax is a folding desk with integrated energy-saving lamp. From ClassiCon.* **10.** *Opera Work i Progress's Joker table extends to 35 inches. From Ycami.* **11.** *O Sole Mio chairs have removable covers. From Young Designers Factor by Grassi & Corbetta.* **12.** *Suspended horizontal canes form Paola Navone's screen and folding partition. From Gervasoni Spa.*

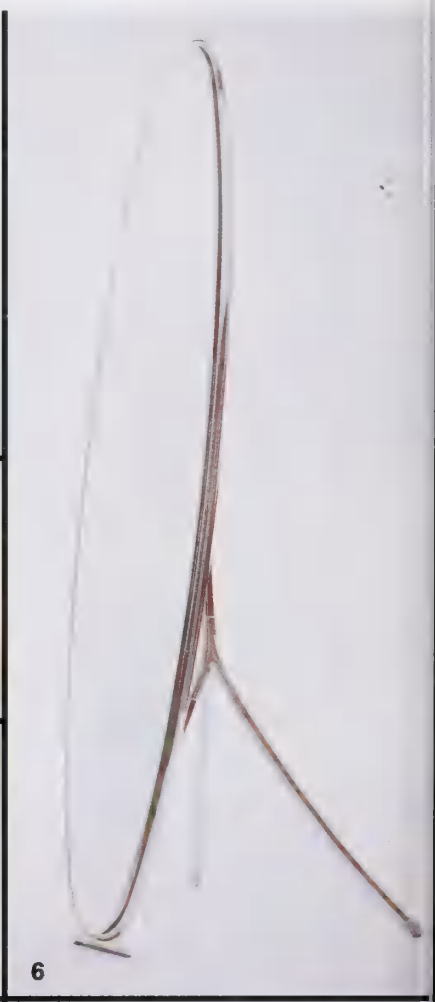

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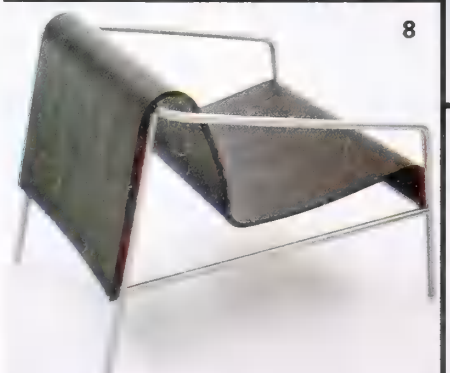

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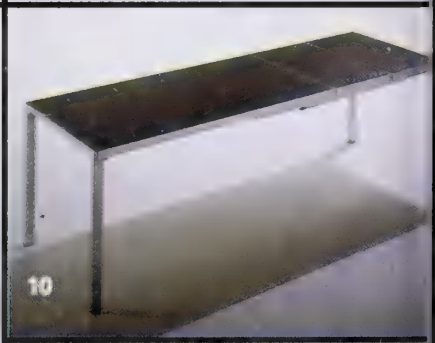

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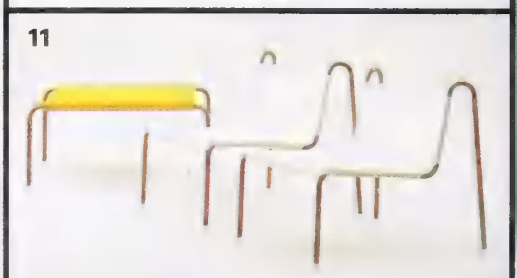

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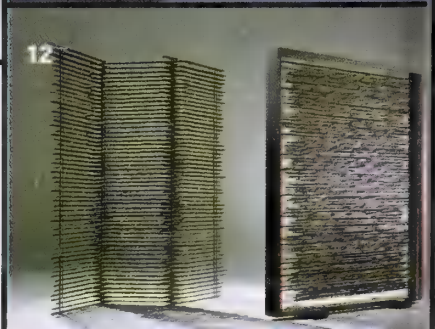

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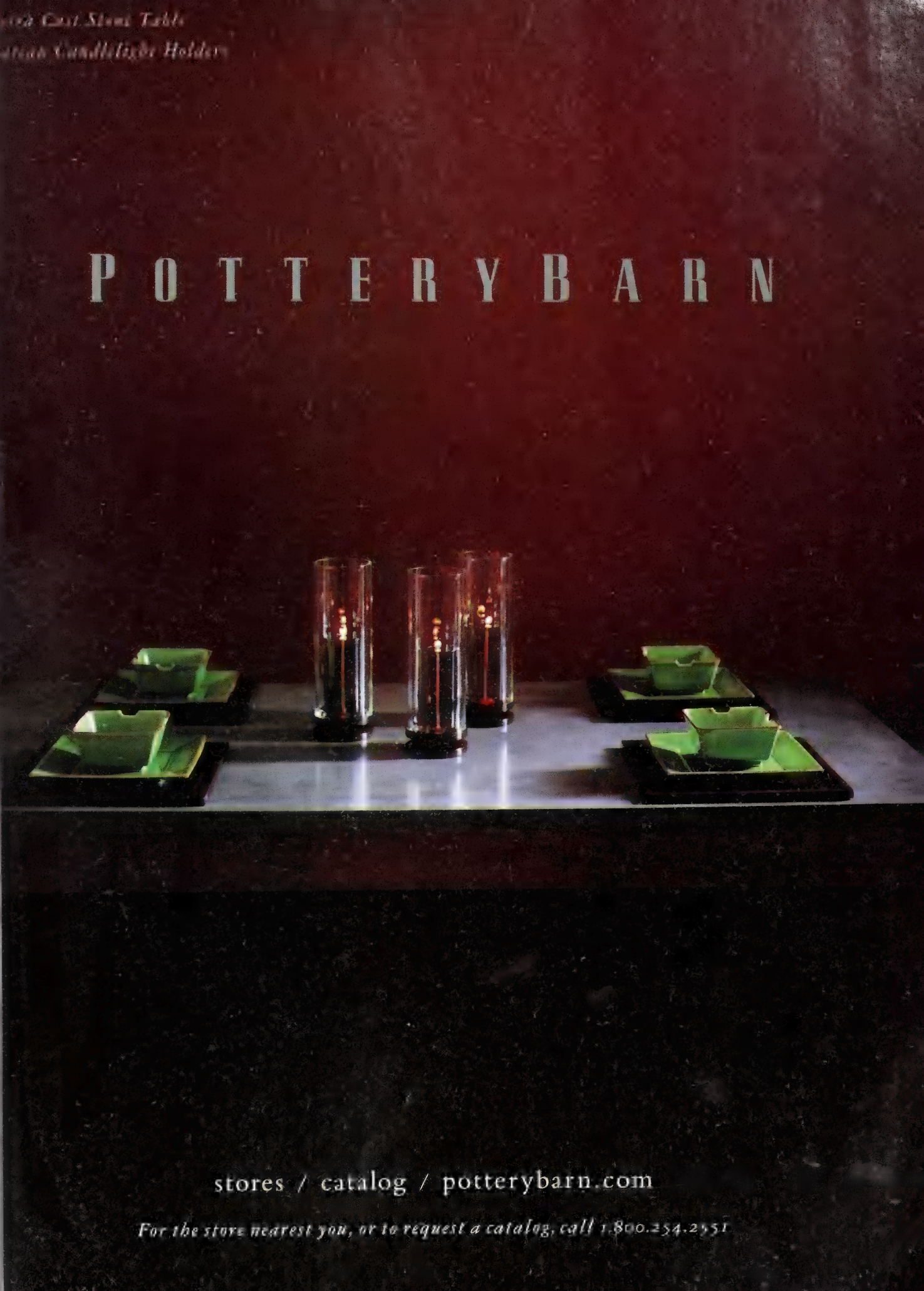

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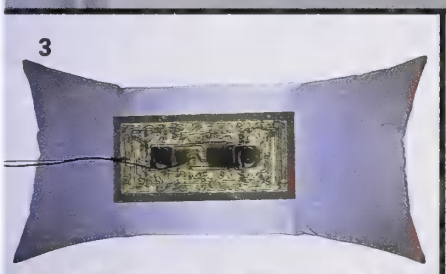

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Designers pushed the lighting envelope with wonderfully wild creations

1. *Sergio Brioschi's Nomade is a series of curved lighting modules that can be rearranged at will. From Antonangeli. At Studium V.* **2.** *Bulbs shine within the bamboo cages of Fernando and Humberto Campana's Bambu table lamps. From FontanaArte.* **3.** *The high-tech Globlow LED hanging lamp can be programed to play various light sequences. From Snowcrash.* **4.** *Liquid glass is poured over a chromed spine to create Toni Cordero's Nuvola lamp. From Oluce.* **5.** *The Corolla floor lamp by Monica Guggisberg and Phillip Baldwin has an orange and turquoise Murano glass diffuser. From Venini.* **6.** *Cartocci, Paola Navone's lanterns in parchment paper and black Japanese bamboo, rest on stone bases. From Antonangeli.* **7.** *Ingo Maurer and Eckard Knuth's Holonzki Gestaltung fixture is itself a hologram of a light bulb. From Ingo Maurer.* **8.** *Linos table lamps by Marco Carenini have accordion shades of glass. From ClassiCon. Through Domus.* **9.** *Carlo Tamorini's Duplex hanging lamp creates an X-ray-vision effect. From FontanaArte.* **10.** *Hand-blown Ellittici lamps appear to contain lit candles. From Venini.*

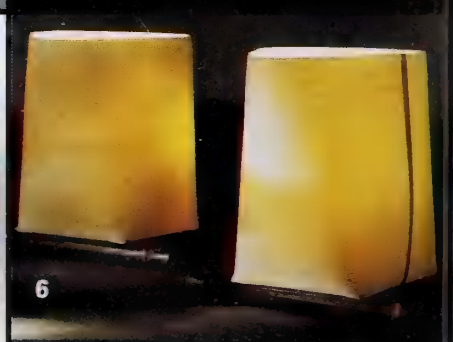

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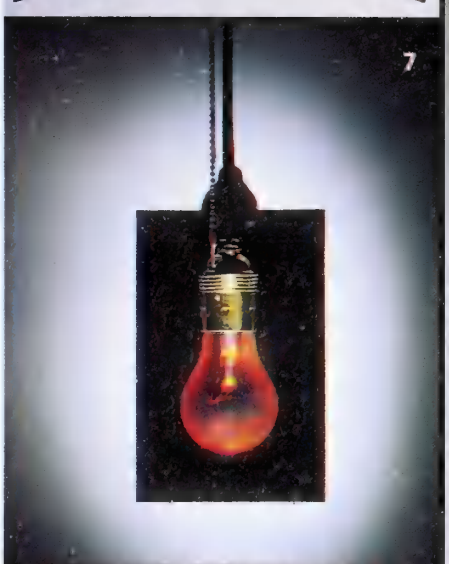

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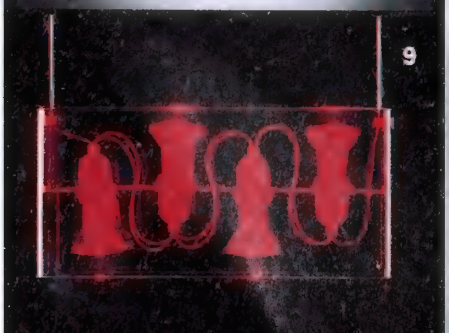

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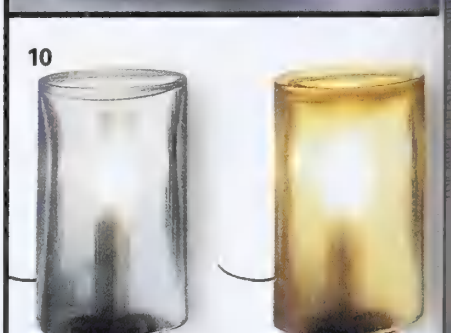

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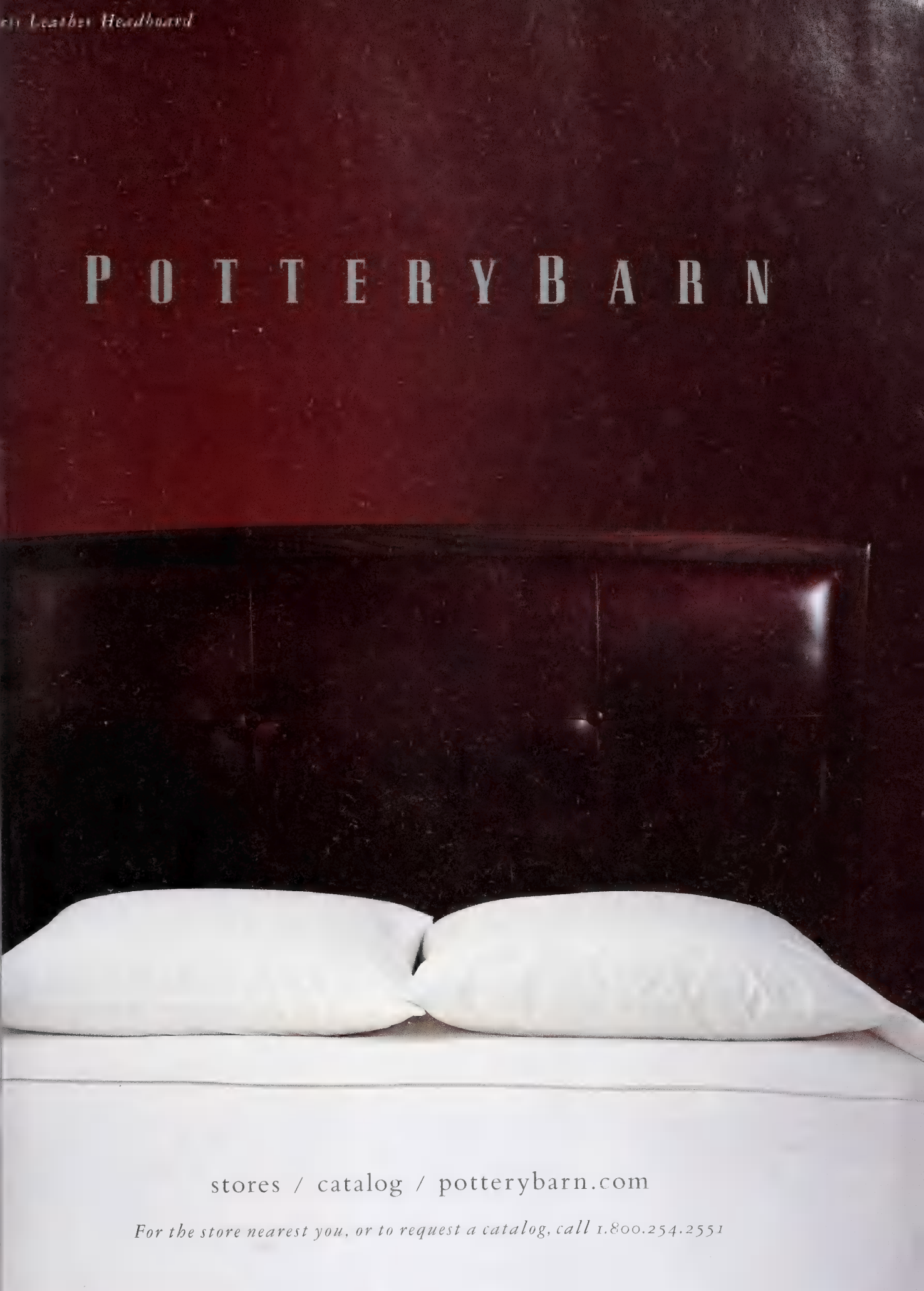

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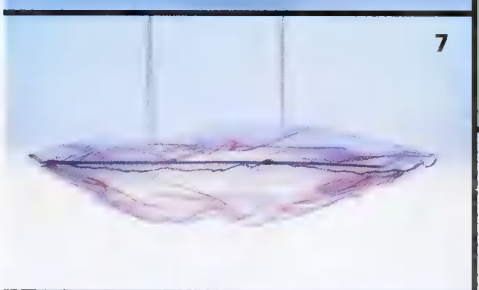
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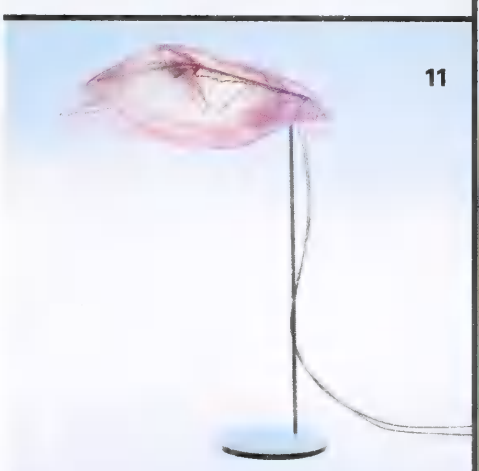
Inventive lighting fixtures cast brilliant illumination over the Milan fair

1. *When Isao Hosoe's avian-inspired Vola hanging light is turned on, its wings spread. From Luxo. Through Standard Lighting* **2., 7., & 11.** *Andrea Anastasio's specterlike Brezza lamps have cotton organdy and colored nylon tulle shades. From Artemide.* **3.** *The whi Paraffin table by Timo Breumelhof is a prototype. From Droog Design. Through AG International.* **4.** *Vico Magistretti's tiered Tibet lamp bot diffuses and directs light. From Oluce.* **5.** *Metis's fanciful aluminum-painted adjustable hanging lamp is named Ginger and Fred. Fro FontanaArte. Through FontanaArte USA.* **6.** *Stackable latex Superpatata lights by Hector Serrano can double—improbably—as pillows. Fro Droog Design.* **8. & 9.** *The globe-shaped GeOff light can be opened up like an accordion window blind. From Ron Arad Associates.* **10.** *Th Cicatrices de Lux chandelier by Philippe Starck is made of halogen-lit crystal vases mounted on tiers of plate glass. From Flos. Through Flos USA*

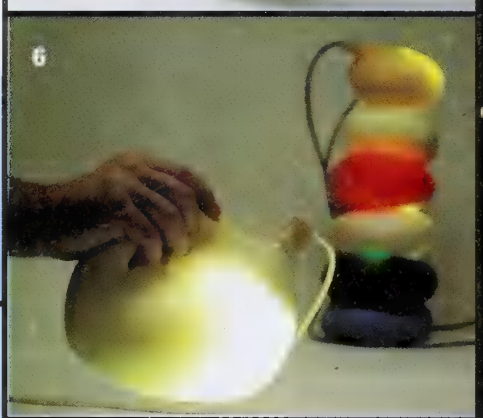

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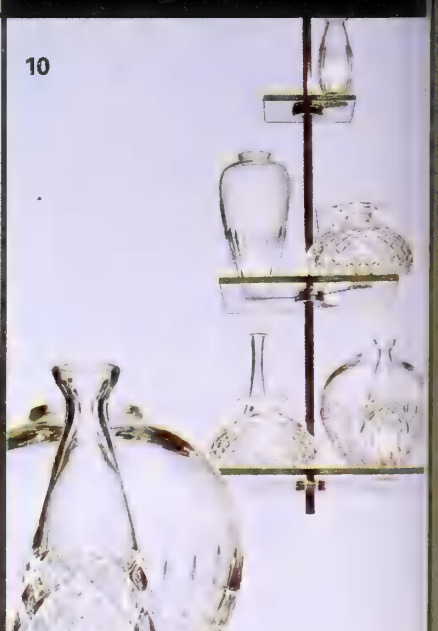

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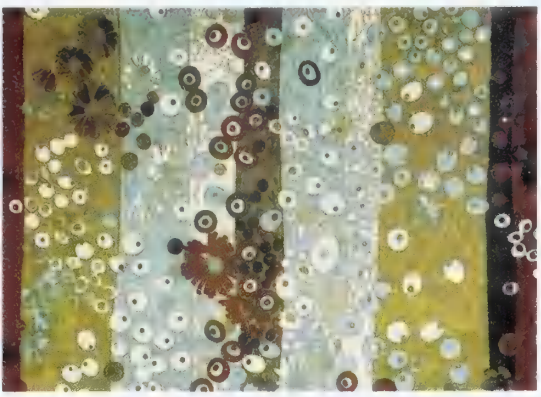


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MATERIAL GAINS

"From Post-War to Post-Modern: Interior Textiles, 1946–1976," an exhibition at the Headley-Whitney Museum in Louisville, Kentucky, September 10–December 31, chronicles developments that directly influenced home furnishing fabrics—the introduction of nylon, the advent of the picture window, progress in stain and wrinkle resistance. But while the technical matters prove fascinating, it's the woven and printed wonders, such as Don Wight's Primavera (above), created in 1960 for Jack Lenor Larsen, that you'll remember most vividly. Call 606-255-6653. *Thomas Connors*

CHAMBER MADE

Set on a swank midtown block that's already strung with tony businesses—Fendi, Felissimo, Harry Winston—is the limestone shell of Manhattan's latest jewel box, a 77-room boutique hotel called Chambers. When completed in mid-October, premier guest rooms in the fourteen-story luxury establishment, designed by the Rockwell Group with Adams Soffes Architects, will boast ten-foot-high ceilings and walnut floors. But in contrast to the St. Regis and the Peninsula, neighboring traditionally grand hotels, Chambers's interiors evoke ultrahip downtown artists' lofts. 15 West 56th Street. *Craig Kellogg*



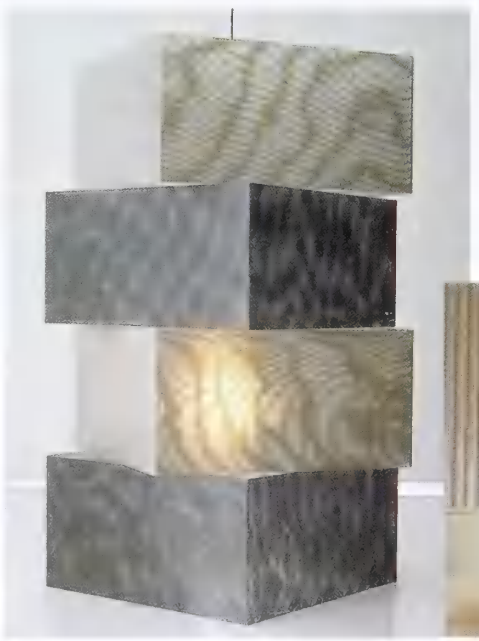


CZECH IT OUT

While it would b quite improper t take a towel from Manhattan's luxurious new Bryan Park hotel, you could steal an idea: Use the slee plumbing fixtures (left) designed by the hotel's archi tect, David Chipperfield, in your own bathroom. Th DCA line, produced by the British company Czec & Speake, takes traditional materials—travertine polished chrome—and gives them clean, moder lines. Call 800-632-4165. *Danielle Fox*

CURTAIN WALL

Architects don't like curtains, so designer Suzanne Tick at KnollTextiles came up with a way of making her cloth more enticing to them—she encapsulated it in resin. "You get a soft effect but a hard surface," says Tick. "It's like frozen fabric." Saws or drills easily cut through the 4-by-8-foot flat sheets, which weigh half as much as glass and can be heat-shaped into curves. Eight patterns in 24 colors range from translucent to opaque. The vaporous Lucere—here made up into a light fixture (left)—creates a mesmerizing moiré effect that ripples as you walk around it. Imago panels (below) could quiet down the visual clutter of an office or a kitchen. "It's the latest material evolution," says Tick. "Now architects take one look and I can see their minds racing for ways to use it." *Christine Pittel*





SITE VISIT

Now you can buy high-end merchandise, including housewares, from top international boutiques on **www.BestSelections.com**. Retailers include Felissimo and Nina Campbell Collection.

RAISING CANE



Bamboo looks dramatic and rustles soothingly in the breeze, but gardeners have heard too many horror stories about the way it spreads. How to control it wi be a major topic for the expert lecture at Bamboo Day 2000, September 9 i East Hampton, New York. Bamboo fenc ing, furniture, and toys are also part the event at LongHouse Reserve, hom of textile designer Jack Lenor Larse $25; $45 with lunch. Call 631-329-356


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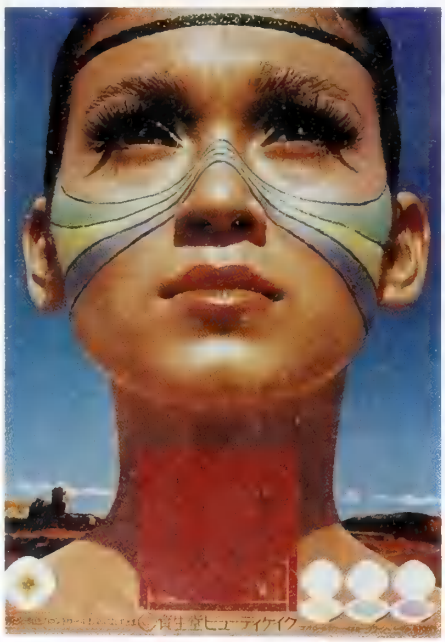
A pair of phoenixes, a nestling bird, and a lotus blossom adorn the back of an 8th-century Tang mirror (left), one of almost 100 rare examples in "Chinese Bronze Mirrors from the Carter Collection," at the Cleveland Museum of Art. Many of these objects, some dating from the 5th or 4th centuries B.C., are intricately decorated: signs of the zodiac, scenes of heroes, symbols of the seasons, and animal vignettes are all popular subjects. September 17–November 26. Call 888-CMA-0033.

EXHIBITIONS & EVENTS

Wilmington, DE, September 9–February 18, 2001 "Fabergé," the largest exhibition ever of Peter Carl Fabergé's work, shows at the Riverfront Arts Center. More than 1,000 pieces—not just eggs—are gathered from around the world. Call 888-395-0005. **New York, September 29–October 11** The Designers' Fare at Mount Vernon Hotel Museum & Garden is a showcase of spaces created by top interior and landscape designers. Call 212-980-9352. **Baltimore, September 24–January 7, 2001** Get an inside look at the most famous residence in America: the White House. "Power, Politics & Style" at the Baltimore Museum of Art explores the presidency through furniture and other objects owned by 15 former incumbents. Call 410-396-6300.



On a recent trip to China, the Malaysian-born, Glasgow-based painter Hoch-Aun Teh retraced 2,000 miles of the fabled Silk Route by bus, horse, jeep, camel, train, and donkey. The journey was rich in experiences—the heat of the Gobi Desert, Buddhist wall paintings, encounters with the simple desert people—which inspired works like *The Lasting Impression*, 1999 (above), one of 30 expressionistic acrylics in his show at Davies & Tooth, 32 Dover Street, W1 London. September 17–30. Call 011-44-20-74-09-15-16.

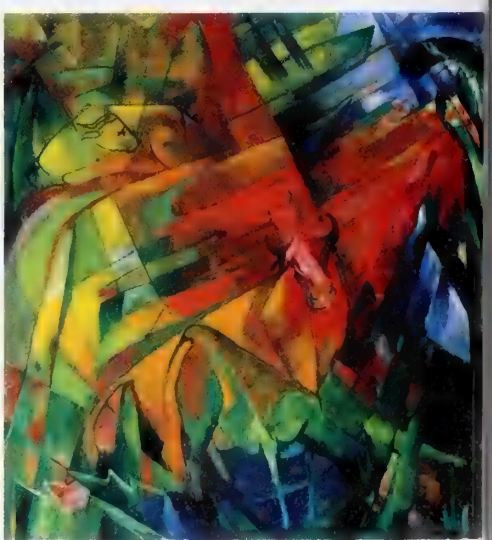


Glamour, fashion, art, and commerce make a frothy cocktail, which the New York University Grey Art Gallery serves up in "Face to Face: Shiseido and the Manufacture of Beauty: 1900–2000." Drink up eye-popping images like this 1970 poster (above). September 15–October 28. Call 212-998-6780.



The DeCordova Museum and Sculpture Park in Lincoln, Mass., is mounting "Photography in Boston: 1955–1985" in tribute to that city's role in the photographi arts. Arno Rafael Minkkinen's *Self Portrait*, 1976 (left), is one of more than 200 images by 60 photographers represented in the exhibition, the museum's largest project in its half-century history. September 16–January 21, 2001. Call 781-259-8355.

The Phillips Collection, in Washington, D.C., hosts "Degas to Matisse: Impressionist and Modern Masterworks from The Detroit Institute of Arts," a survey of 19th- and 20th-century fine arts. Most of the 70-odd pieces are drawn from Detroit's Robert Tannahill Collection, though several come from the Phillips' own galleries. The show includes paintings, sculptures, and works on paper by the likes of Franz Marc, whose *Animals in a Landscape*, 1914 (right), is shown here. September 23–January 21, 2001. Call 202-387-2151.





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CAMERA-READY

Looking through a viewfinder developed designer Sharon Simonaire's eye

By Christine Pittel





"I never planned on being an interior decorator," says Sharon Simonaire, stowing her cell phone and settling into a 1940s French club chair. But friends like Richard Gere kept asking the former fashion stylist to help with their houses. After years of composing shots for the camera, she knew how to make people feel comfortable and look good, so it was an effortless segue to focus on furnishings. "It's exciting to go on an unpredictable search and pull together the personality of a client and the emotional temperature of a room," says the Manhattan designer. Her eye gravitates to strong, bold sculptural pieces that reveal the touch of the hand—think Arts & Crafts with a modern edge. An intrepid traveler involved in the effort to create a sustainable industry for Tibetan nomads, Simonaire has just designed a line of upholstery fabrics made of yak wool. "It's naturally durable and if you interweave it with dyed cotton, it becomes colorful," she explains. "It's very satisfying to take something others have overlooked and make it beautiful." ■

Vintage American rattan and pine paneling warm up a spacious study (above right) designed by Sharon Simonaire (above left) and architect Oscar Shamamian. Below: Graphic Blackman Cruz lamps flank a Roy McMakin daybed in a New York loft for beauty mogul John Freida. Bottom: Starkly elegant Chinese altar table. Left: Yak wool and cotton fabrics available at AM Collection.



Modus Operandi

- Get the finishes right—hand-rubbed wood floors with a resin-based sealer, plaster walls instead of Sheetrock. Donald Kaufman's DKC-5 is the perfect white paint.
- You need a few tall things in a room, like an easel or a sculpture stand with a big Japanese pot full of flowers on it.
- A room should change with the seasons—I like the freshness of white linen slipcovers for summer, then back to the warmth of alpaca upholstery in the fall.







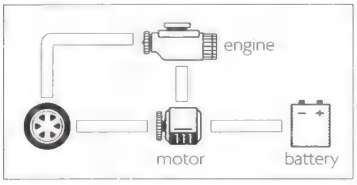
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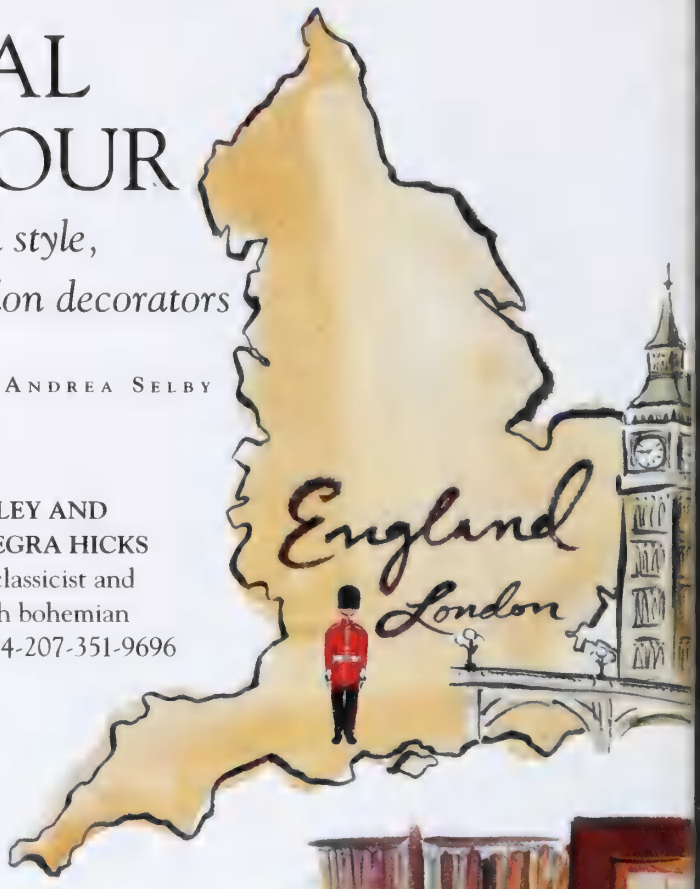
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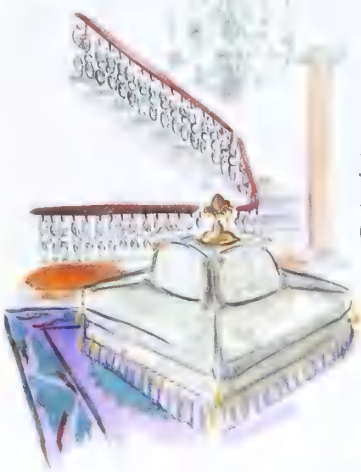


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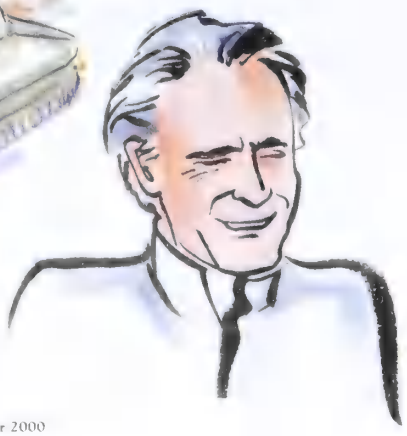


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FRÉDÉRIC MÉCHICHE
Poetic historian
011-33-1-42-78-78-28



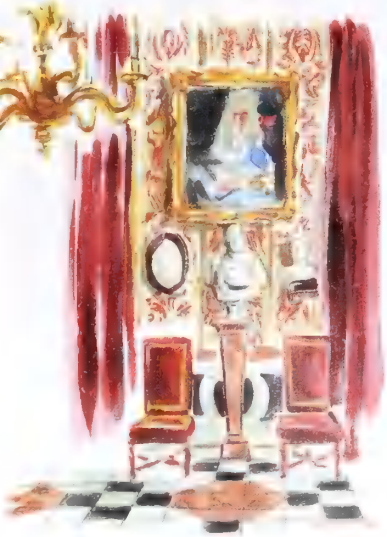


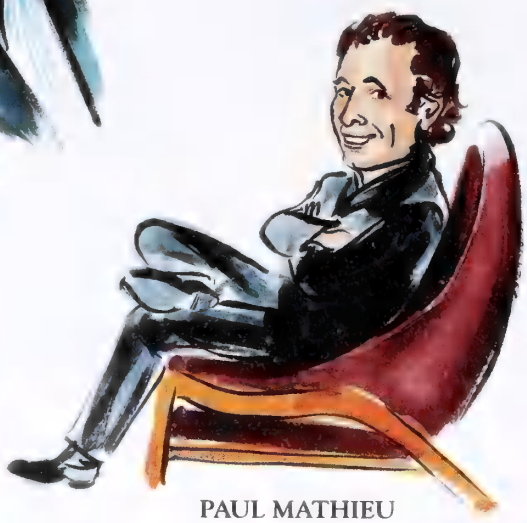


CHRISTIAN LIAIGRE
Modern primitavist
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JACQUES GARCIA
Grand illusionist
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PAUL MATHIEU
Mythic romanticist
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WHAT'S GLAMOROUS NOW

Phoning a few stylish friends, I found that today's glamour, while not fancy, calls for a personal twist

By Margaret Kennedy

"Glamour never changes; it's a look that's unrehearsed, easy, and assured—and it means being true to yourself."
Calvin Klein, designer

"Only totally individualistic places or people are glamorous. Followers are not."
Rose Tarlow, interior designer

"It's getting dressed up (wear your jewels), filling your house with flowers, and entertaining at home beautifully (plenty of waiters) so it all seems effortless. On the other hand, I was invited to dinner in Dallas, Texas, on the condition that I cook. Everyone thought it was snappy and exciting that Lady Sarah Churchill and I were in the kitchen making meat loaf and risotto."
John Loring, design director, Tiffany & Co.

"Hanging a singularly beautiful Braque in a room filled with dozens and dozens of old wicker baskets—and nothing more, as Mrs. Paul Mellon does in her Virginia garden folly."
Bruce P. G. Budd, interior designer

"Reflections—whether in an incredible mirror, car, pool of water, silver, or mercury."
Nancy Kitchell, interior designer

"I identify glamour with the "swans" of the 1950s—Babe Paley, Gloria Guinness, Jacqueline Kennedy. They were beautiful and beautifully turned out. Today people don't take the trouble to put themselves together with the elegance and care of these memorable women."
Eleanor Lambert, originator of the Best Dressed List

"In the home, it is about style without limitations—as simple as vibrant cottons in a beach house or leather, cashmere, and fine woods for a penthouse. It is about comfortable elegance."
Ralph Lauren, designer

"I was in the garden with my hands in the dirt and my husband came along and moaned, 'What happened to that elegant woman I married?' But darling, I said, this is *true* glamour."
Kitty Hawks, interior designer

"An 18th-century candelabra dripping with wax sitting on the floor in a minimalist interior."
John Oetgen, interior designer

"Sophistication and elegance without fuss, like a 1940s couture suit. The Rockefeller sofa from Jonas Upholstery is understated glamour—simplified curves and streamlined Louis XV legs in silver-gilt. Done in matte gray silk-linen, it whispers chic."
Katie Ridder, interior designer

"I have a friend who wears pop-beads with her diamonds, and tennis shoes with a Chanel suit. The self-assurance it takes to do exactly as o pleases and carry it off—that's glamou
Elizabeth Locke, jewelry desig

"Good lighting. It can create a mood, e hancing people and rooms."
Peter Vaughn, interior desig

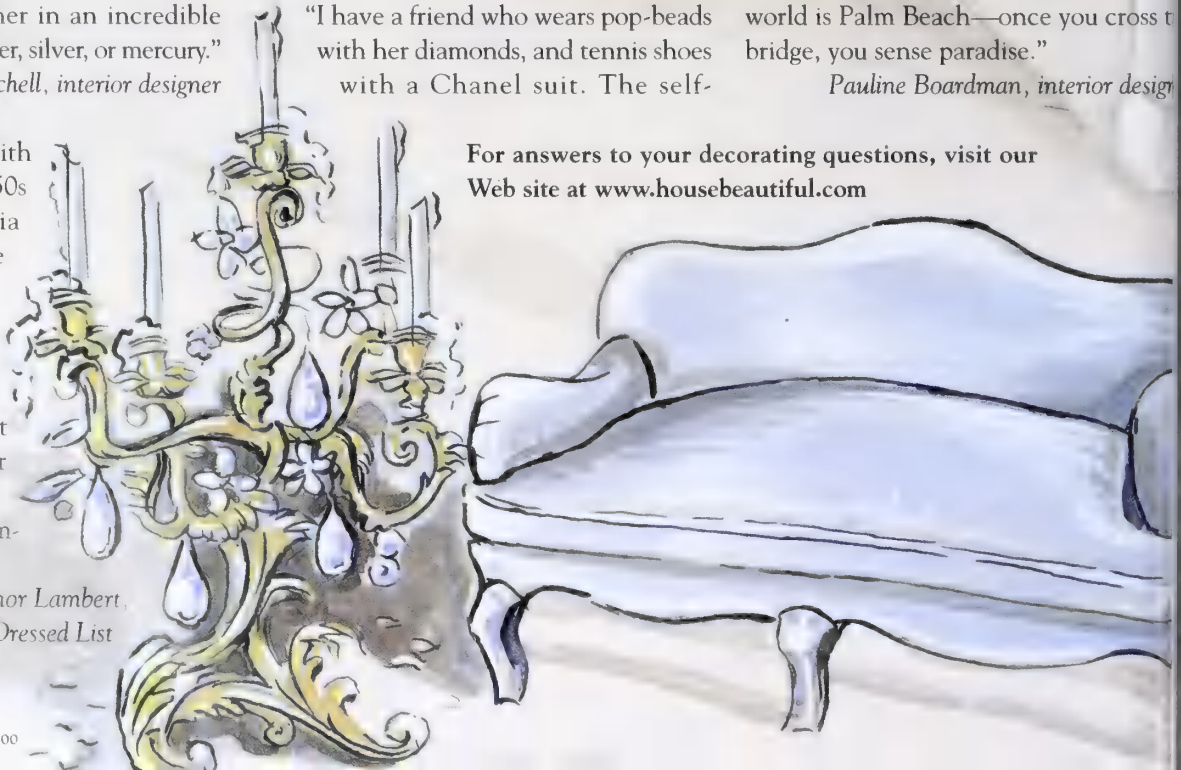
"Tie-dyed tablecloths look amazing fo chic uptown party. . . . One really, rea long table to seat 100 people. . . . Han written thank-you notes—good mann are always glamorous."
Avi Adler, events desig

"Do a modern mix and give it an ed Put Louis XV covered in hot pink sat next to Chinese and 1950s Jansen, th add a Baguès rock crystal chandelier. A there must be something mirrored."
Louis Bofferding, antiques dea

"Letter writing, not e-mail. Doing bu ness without a computer."
David Kleinberg, interior desig

"One of the most glamorous places in t world is Palm Beach—once you cross t bridge, you sense paradise."
Pauline Boardman, interior desig

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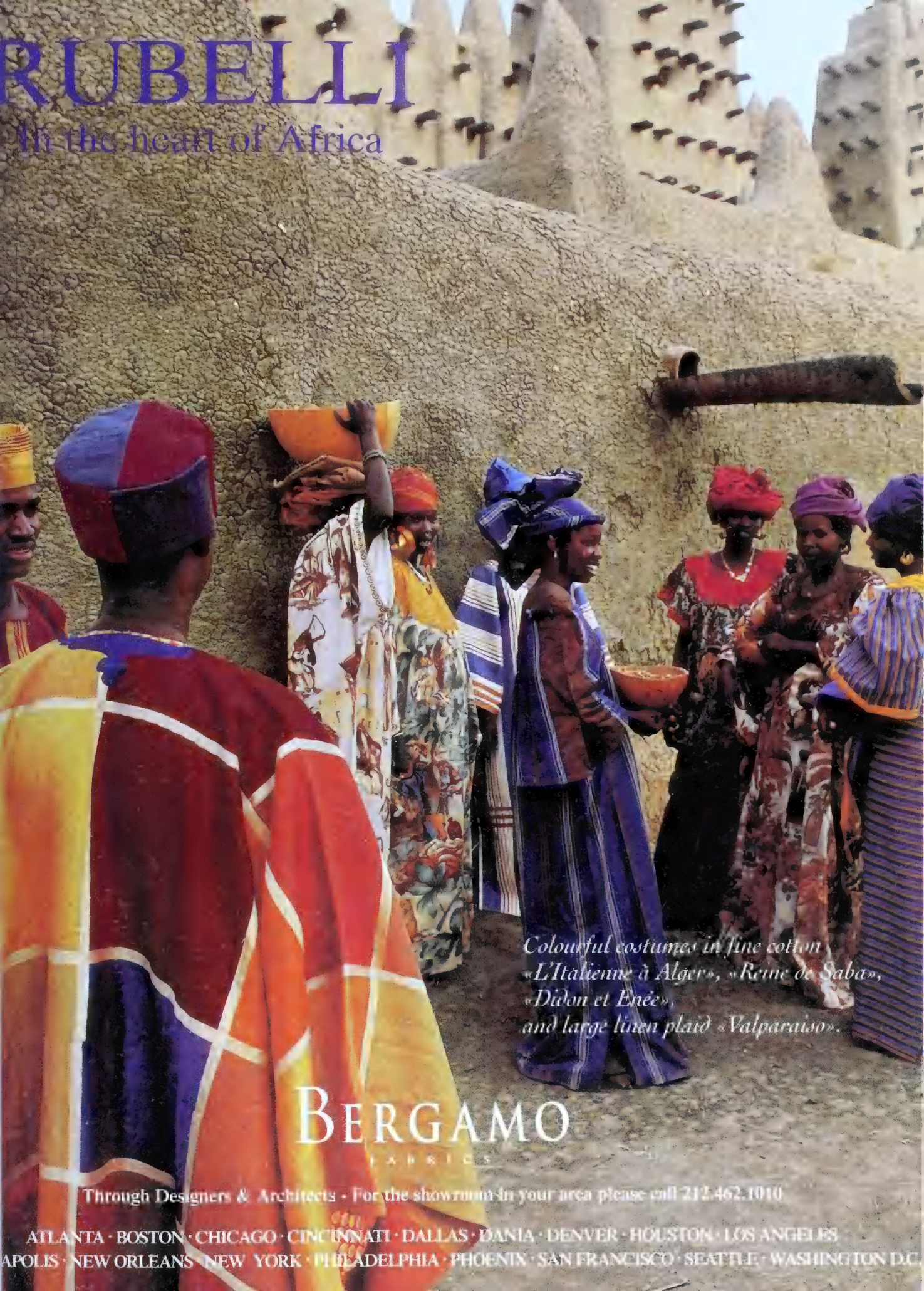
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Clockwise from top left: Modern gilt-bronze and Sunburst Appliqué lacquered-bronze wall lights, both from Christopher Norman; Sword sconce, through Lampworks; mirror-back giltwood wall light by Vaughan; giltwood sconce by Paul Ferrante, through John Rosselli; gem-cut crystal sconce at Gracious Home. Center: Venetian glass sconce, through Lorin Marsh.



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Clockwise from top left: Italian wrought-iron sconce by Design 18; Abby brush-polished wall light by Ironware International, through John Rosselli; bronze sconce from the French Collection by Carole Gratale; Arcadia bronze-finish sconce by Currey and Company; silver-plated sconce by 20th Century Lighting; Olivia sconce by Ironware International. Center: Shell wall light by Currey and Company.

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FAMILY TREES

Arboretums once collected as many varied trees as they could and deployed them at random but modern arborists focus more on context, grouping native species together, or those with common ancestors

By Nancy Taylor Robson

Although we loved the rambling old Maryland house, ultimately it was the two-acre property and especially its trees that seduced us fourteen years ago. Shortly after unpacking, my husband, Gary, and I took a tree inventory. There were black and English walnut, peach, apple, chestnut, damson plum, birch, pine, cedar, holly, and dogwood. Silver maples sprouted like dandelions in every available space, and paper mulberries shaded the kitchen but also persistently seeded the lawn with pesky shoots. Despite our arboreal abundance we greedily planted more trees, but without any overall plan—we just shoved in one of everything we liked. After a while the yard began to look more like a specimen grid than a graceful, integrated landscape.



Now I wish that instead of using trial and error we had begun with the kind of contextual approach I learned about when visiting Adkins, our regional arboretum on the Eastern Shore that was designed by Andropogon Associates, a Philadelphia landscape firm. Rather than planting individual specimens, these experts recommend establishing trees and plants within what they call "a native community," a grouping of species that were growing together here before European explorers and colonists started shifting things around. "This ecological approach takes its spirit from the natural resources of the place," explains Carol Franklin, a principal at Andropogon. "It doesn't impose arbitrary ideas on the site."





For 25 years, Franklin and her partner, Leslie Sauer, have been crusading for use of native plant groupings in landscape design, an approach that translates into healthier landscapes requiring less maintenance. Although the idea is accepted today, it was new in 1976 when Philadelphia's Morris

Specimens like the Cedar of Lebanon (above) and Engler beech (above left) at Morris Arboretum in Philadelphia are typical of planting during the Victorian era. Left: Dogwood* (Cornus florida) *at a new aboretum, Hilltop, in Baton Rouge, are planted in a "native community."

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In spring, the ravines and bluffs at Hilltop are covered with blooming dogwood and native azaleas that look like lace tablecloths laid out to dry

Arboretum, whose specimens hail from around the world, asked Andropogon to create a blueprint for renewal that would guide the nearly 100-year-old arboretum from its 19th-century roots into the future.

Adkins, a newer horticultural institution, was originally slated to be Maryland's state arboretum, complete with one of every species of Maryland tree, although the state's wide topographical diversity meant that the site—400 acres of flood plain, woods, and meadow along Tuckahoe Creek, a tributary of the Chesapeake Bay—was unsuitable for many of the proposed specimens. That plan was scrapped in the early 1990s in favor of one that preserves and studies the native plants of the Delmarva Peninsula, the area of the Eastern Shore where Delaware, Maryland, and Virginia meet. Adkins's new long-term plan includes a persimmon orchard, an American chestnut grove, a river birch allée, and a streamside garden, as well as a native plants nursery, greenhouses, and a library. "Adkins has a unique opportunity to celebrate the special and endangered plants of the region," says Carol Franklin, "and to explore the preservation of water systems and their impact on a healthy Chesapeake Bay."

In contrast to Adkins, which is large and is surrounded by farmland and bordered by a state park, Hilltop in Baton Rouge, Louisiana, is a small 14-acre site sandwiched between two subdivisions and bisected by a highway—a suburban setting that throws the arboretum's importance as a natural preserve into high relief. The property was donated to Louisiana State University in 1981 by Emory Smith to establish a "complete arboretum of native and Southern trees, shrubs, and wildflowers, and to encourage its free and effective use by both [Louisiana State] University and the general public."

"It's a very small site," admits Janet Forbes, executive director of Hilltop Arboretum, "but it gives a pretty comprehensive feel for the diversity of characteristic habitats." The property includes a bog, meadow, bayou, and ravines. In spring, the ravines and bluffs are covered with blooming dogwood and native azaleas that look like lace tablecloths laid out to dry. In autumn the meadow is brilliant with wildflowers. There is also a cyprus grove, and a champion specimen of the spring-blooming silverbell (*Halesia diptera*), which is sometimes substituted for blight-stricken dogwood in southern landscapes.

Eventually there will be an education and administrative complex designed by Lake/Flato Architects of San Antonio, and a retention pond with weirs to monitor the flow of water through the ravines and to help mitigate erosion. Later bridges and walkways will connect the various shrub- and tree-defined enclaves.

"Making an arboretum is never done," observes Paul Meyer, who directs the Morris Arboretum of the University of Pennsylvania. This sense of work-in-perpetual-progress is less apparent at the finished-looking Morris than at Hilltop, which awaits its multiuse complex and at Adkins, which awaits greenhouses and a nursery. But even the Morris needed complete revitalization in 1976, when Andropogon was recruited to create a master plan. The 92-acre public arboretum was once the country house Compton, owned by Lydia and John Morris, a brother and sister whose passion for travel and botanical collecting had produced a site packed with thousands of plant specimens from around the world. By 1932, when Compton be- *(Continued on page 184)*



A stand of conifers (left) from all around the world, planted at the Morris Arboretum around the turn of the last century, include Chinese arborvitae and American hemlocks and junipers.



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THE GLAMOUR OF DELINQUENCY

Gritty and maverick, Rem Koolhaas, winner of the 2000 Pritzker Prize, prods architecture toward a future in which cities will flourish as the early moderns envisioned

By Martin Filler



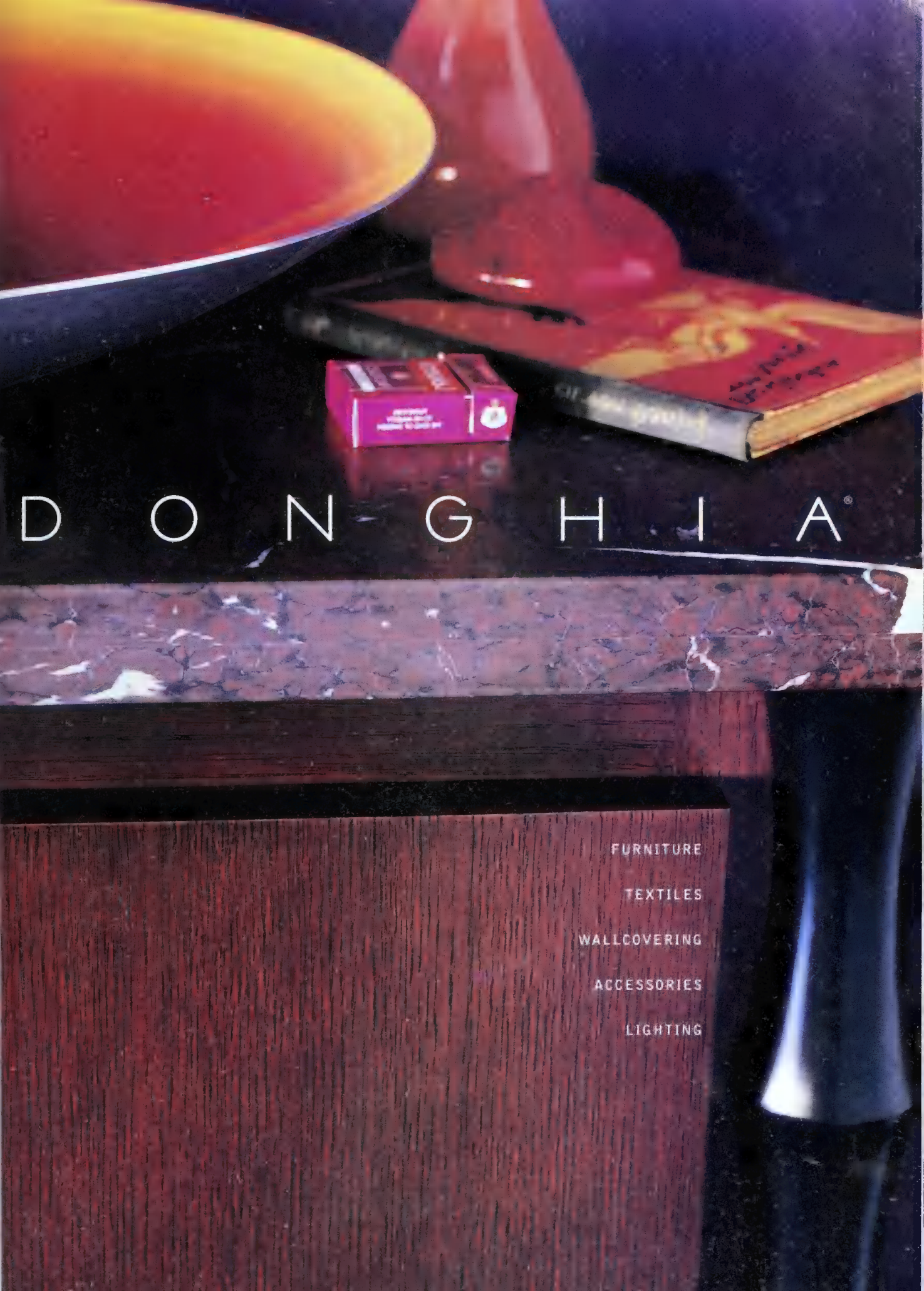
The Pritzker Architecture Prize, that prestigious but stodgy award, is often bestowed on high-profile figures well past their creative prime. But this year's recipient of the $100,000 honor, the controversial Dutch architect Rem Koolhaas, is at the peak of his powers, creating some of the most intriguing buildings of our time and stimulating new ways of thinking about his art form.

Like an aging rock star, the 56-year-old Koolhaas works hard to maintain his bad-boy image. Educated at London's experimental Architectural Association School during the height of the Swinging Sixties, he still strikes a revolutionary pose, an act more difficult to pull off as the accolades and big money mount. With his gaunt features and tall, gangly frame clad in stylishly drab outfits, he is almost a caricature of the European intellectual. Aloof, humorless, and dauntingly hipper-than-thou, he lacks the charm and social finesse of earlier Pritzker winners like Philip Johnson and I.M. Pei. Thus despite his new establishment laurels, Koolhaas's cutting-edge credentials remain sharp.

Because he has completed fewer than 20 buildings (though almost as many are now in the works), much of Koolhaas's considerable influence stems from his best-selling books. *Delirious New York: A Retroactive Manifesto for Manhattan*, his paean to New York City's tear-it-down-and-build-it-higher ethos, was published in 1978, when the beleaguered metropolis seemed to be going down the tubes. The author's impassioned case for New York, which encompassed everything from the sexual imagery of skyscrapers to the surreal dream machines of Coney Island, reopened American eyes to the inimitable spirit of the ultimate world city. The book quickly became a cult classic and was recently reissued.

Five years ago, Koolhaas's *S, M, L, XL* caused another publishing sensation. That six-pound, 1,344-page blockbuster is in fact a slickly camouflaged catalogue of the work of his smallish Rotterdam firm, the Office for Metropolitan Architecture. But it is so stunningly designed (by graphics whiz >

Rem Koolhaas (above center) plays with the International Style tradition, mixing irreverence and respect. Clockwise from top left: The Patio Villa in Rotterdam, 1989, a variation on the classic glass house theme of Mies and Johnson. The Netherlands Dance Theater, The Hague, 1987, his finest public building. Stairway of the Grand Palais in Lille, France, 1994, the dramatic entry to his largest work. Main concourse of that convention center recalls the United Nations Building in New York, a Koolhaas icon.


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Bruce Mau) and so boldly opinionated that it rocked an emergent generation of architects just as *Delirious New York* had galvanized their predecessors.

Koolhaas's cinematic flair for visual presentation (he worked as a screenwriter early in his career) gives the printed page the power of an action movie. His latest book, due out this fall, is cheekily entitled *The Harvard Guide to Shopping*. It takes an unsparing look at the commercialization of global culture and its effect on architecture, which the author, an unsentimental pragmatist, doesn't think is necessarily such a bad thing. Like Robert Venturi and Denise Scott Brown before him, he takes the givens of the contemporary scene, messy though they may be, and works with them, rather than trying to refashion the world after some unattainable ideal.

Among the surprises in Koolhaas's forthcoming publication, he reexamines Frank Gehry's forgotten past as a designer of shopping centers (a reminder that the master of Bilbao's roots were far from glamorous). And while other city planners are fixated on the nostalgic New Urbanism—recreations of American small towns like Seaside and Celebration, Florida—Koolhaas takes on the humongous scale and sprawling chaos of China's Pearl River Delta, one of the wildest construction frontiers in the world today.

Some critics see Koolhaas's approach to urban planning as a dated throwback to the futuristic schemes of the postwar period, when bombed-out European cities, like his hometown of Rotterdam, were rebuilt virtually from scratch. With row upon row of slablike glass towers, sunken plazas, and pedestrian shopping precincts, those projects paid little attention to human scale and local traditions. Indeed, one of Koolhaas's favorite public works is Wallace K. Harrison's Albany Mall, a typically 1960s "urban removal" *(Continued on page 178)*

Koolhaas's radical residential designs reflect his belief that architecture should heighten and challenge the senses every day. Top to bottom, left to right: The Maison à Bordeaux, France, 1998, an accessible multilevel design for a disabled client. The Dutch House, Netherlands, 1993, set in a grove. The concrete upper story of the Maison à Bordeaux is boldly cantilevered over its base. Undulating roofs of Nexus Housing, Fukuoka, Japan, 1991. Interior of a Nexus unit. Motorized floor platform in Maison à Bordeaux rises to multistory bookshelves. Villa d'Ava on the edge of Paris, 1991, has view of Eiffel Tower. With white walls, strip windows, and raised main floor, Villa d'Ava recalls Le Corbusier's celebrated Villa Savoye.

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KNOCKING ON HEAVEN'S DOOR

If you crave serenity, a visit to the remote Maldives—tiny islets in the Indian Ocean—is like vacationing in paradise

By Kathleen Beckett

In the middle of the Indian Ocean, between India and Africa, lies the Republic of Maldives—a 540-mile-long archipelago comprising more than a thousand tiny islands. Some of them are no more than sandbars, and none is so large that it cannot be circumnavigated on foot in less than an hour. From the air, the Maldives' most breathtaking distinction is readily apparent: startlingly azure water of such astonishing clarity that you can see, they say, down to a depth of 200 feet.

It's no accident that "atoll," a coral island surrounded by a reef and lagoon, is the only Maldivian word to make it into our vocabulary. Home to an amazing 1,350 species of coral and fish, the Maldives have attracted divers ever since tourism first arrived in the 1980s. But the more recent introduction of >



The most overwhelming impression of the Maldives—the spectacularly clear, intensely blue Indian Ocean. Above, clockwise from top left: Fish straight from the sea. The curving bow of a dhoni *boat. The crystalline water and abundant marine life make for superb snorkeling and diving. Below: The road to paradise (no traffic, no malls) leads to a cluster of water bungalows on stilts at the Four Seasons Resort Kuda Huraa.*





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luxury resorts, one to an island, is bringing a whole new type of traveler to this far-flung locale: people like me who enjoy snorkeling but take even greater pleasure in less demanding activities like sunbathing, spa treatments, and dining under the stars.

Assiduous homework hasn't prepared my husband and me for the paradise we find on arriving in these islands. We've read that only 288 are inhabited—201 by Maldivians, the other 87 by resorts—but didn't realize there would be no streets, no cars, no cineplexes, no delis, no noise, no stress. The only disturbing thing in this sublimely serene land is the shocking whiteness of the sand. It's like talcum powder—snow white and baby soft. Being a private island, each resort has a lovely sense of quiet and remoteness. As city dwellers in need of a break, we love the calm and the unspoiled natural beauty, but for another sensibility, the experience can be confining and limiting: At one hotel we meet three well-mannered teenage siblings from Lisbon who are longing for a disco or a cafe or kids their own age.

Lively it isn't, but the ancient trade routes brought many different cultures this way, and the proximity of India and Sri Lanka is palpable. The 270,000 Maldivians are predominantly Muslim, and neither drink nor bare their flesh—rented videos might contain large gaps thanks to local censors. Quiet and gentle, the Maldivians seem genuinely proud of their country and pleased that you would want to visit; their faces light up at the smallest compliment—if you like your meal, if the sun is shining. Foreigners are not allowed to live on islands inhabited by Maldivians, but most resorts offer excursions that provide a glimpse of local life.





At the Four Seasons, clockwise from top left: Elegant understatement is the decorative style here. A teak bench and a terra-cotta urn sit outside a coconut-thatched villa. Tented islet offers romantic dining. The view from a water bungalow. Above: At the Hilton, room service over water (left) and the resort's two islands (right), joined by a footbridge.

All visitors to the archipelago ar rive at the international airport on it own atoll across from Malé, the Repub lic's capital and the only island with cars, shops, and buildings taller than the surrounding vegetation. Then it's a brief speedboat or seaplane ride to your resort. If articles of clothing haven't yet been peeled off, they will upon arrival. As guests disembark, they start shedding their shoes, and some pairs remain in a pile at the end of the dock until it's time to leave.

The 87 private island hotels run the gamut from near campsites to a couple of the most luxurious resorts anywhere. We are staying at the top two Soneva Fushi and the Four Seasons, as well as checking out two slightly less exclusive options, the Hilton and the Banyan Tree.

SONEVA FUSHI Set on a lush jungle island that at almost a mile in length is one of the Maldives' largest, Soneva Fushi is among the archipelago's smallest resorts, a mere 62 villas and rooms. The feeling of claustrophobia that sometimes



The Robinson Crusoe fantasy at Soneva Fushi, clockwise from top left: Total privacy allows for indoor-outdoor bathrooms. Each villa has a banquette in the sand and a "shipwrecked" chair and table. Lunch served beneath the coconut palms. A typical villa bedroom with handcrafted furnishings. Below: The blue of the infinity pool at the Four Seasons blends magically with the blue of the lagoon and the Indian Ocean beyond.

afflicts guests on the tinier atolls simply isn't a problem here. Nor is a lack of privacy. Each villa is nestled in shrubby vegetation and set back from its own stretch of beach.

"It's so secluded that sometimes it seems like no one else is staying here," says the manager. "Until everyone gets together at the sunset cocktail party." This is held once a week on a nearby sandbank, the resort's traditional *dhoni* boats plying the waters to ferry guests back and forth. If ever there was any question about whether to wear shoes, this event makes the answer perfectly clear. Even the waiters, so smart in their white jackets and sarongs, and bearing trays of hors d'oeuvres and flutes of champagne, are barefoot like us.

Owners Sonu Shivdasani and his wife, Eva, have created a Robinson Crusoe fantasy for adults, and they've done it with the utmost respect for the environment. The villas are a delight, carefully designed and artfully executed, with a flair Eva no doubt picked up during her years as a successful fashion model. Ours, ivory stucco over coral stone with a thatched roof, looks like Crusoe himself built it, though in fact Maldivians did, supervised by skilled craftsmen from Bali and Thailand.

There's a chair in the bedroom made of sticks and rope, and the >





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television and VCR (if requested) are hidden under a woven hyacinth basket. A puckish little lamp forged of iron with a sun on the finial sits on the desk, as does a bottle of rosé from Sonu's vineyard in Provence, along with two glasses that appear to have been blown sideways by a tropical storm. Even the pens seem to be whittled sticks. It's all just the right amount of wit, without ever becoming merely cartoonish.

The bed, romantically swathed in mosquito netting, comes with ecologically-correct natural cotton sheets. But it is the bathroom that captures my husband's imagination. It's huge, with warm wood floors, a handsome bamboo ladder for the thick, creamy towels, an open shower, and a big white tub. The real showstopper, however, is the missing wall exposing an enclosed garden complete with the occasional indolent gecko.

Two small bicycles wait at our front door, and we ride them to dinner, swerving like kids on the sandy paths. There are two restaurants—one on the sunrise side of the island, one on the sunset—both with sand floors and excellent food. On our first night, we opt for sunset, and sit at a table right on the beach. The extensive wine list occupies my husband's attention while I zero right in on what I'm going to eat: smoked Maldivian seafood, and a fresh salad from the resort's organic garden.

The next day we hop back on the bikes and explore the island, stopping by the well-equipped diving center to pick up snorkeling gear, which we toss in our bike baskets. In the tiny gift shop I resist a little hand-dyed cotton camisole from Sri Lanka for $30.

However, I do take advantage of the resort's new holistic spa. Given a choice of massage rooms—one with water falling over a stone wall, the other a thatch-roofed *champa* by the sea—I go for the open air. As Eva, my Swedish masseuse, kneads me expertly with rosemary oil, to which the sea breeze adds its distinctive salt scent, I think life simply doesn't get better than this.

THE FOUR SEASONS "It works very well to split a stay between Soneva Fushi and here," says the manager of the Four Seasons. "Start there for a few days, and then come here when you're ready to get back to civilization." This means satellite television and a compact disc sound and movie system in each bungalow; the largest fresh-water swimming pool in the Maldives—a glorious mosaic of Tiffany blue that blends into the lagoon beyond—with a swim-up bar, an outdoor Jacuzzi, and a kiddie pool; and off in the distance, a minuscule island set up with a single tented dining table for honeymooners. "We're a bigger hotel," the manager continues. "We must have something for everyone."



The Banyan Tree, a 48-villa resort (above), occupies an island so small it can be circumnavigated on foot in less than 15 minutes.

There are three excellent restaurants with the zestiest curries this side of New Delhi, and iced tea in which the cubes are themselves made of tea, so they don't dilute the beverage as they melt. The 1,000-square-foot boutique is filled with beaded sandals and pashmina shawls (at $345) for those who must shop. But sometimes civilization intrudes a little too much: We can hear all about the latest developments in Kosovo, thanks to the CNN report audible from the beach bungalow next to ours.

There are 68 umber stucco bungalows on the 12-acre island, all fronting the beach but so close together that their thatched roofs nearly touch. We're lucky to have *(Continued on page 176)*

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Sorry, Kyle.



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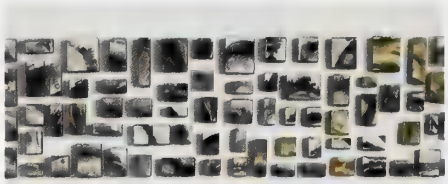
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DUPONT

TROPICAL COOL

Two glamorous new showrooms intensify the Miami Design District's pull as an international destination

By Martin Filler







Clockwise from below: Dramatic centerpiece of Alison Spear's showroom for Holly Hunt in Miami is double-height skylighted atrium with steel-and-glass stairway. Minimalist exterior. Furniture by Christian Liaigre beneath art installation by Lisa Ariotti. Sutherland Outdoor seating.

Miami has long been a magnet for well-heeled Latin Americans who use it in the same way that affluent Southeast Asians do Hong Kong: as an all-purpose shopping center attached to a most agreeable city. As the Miami Design District, reclaimed from a run-down warehouse neighborhood, continues to grow in size and sophistication, there is even more reason for it to draw an audience beyond the immediate region. Conveniently located just a ten-minute drive from the Miami International Airport, the showrooms of the design district are often the scene of fly-by decorating, as designers and their clients jet into town, decide on what to order, and zoom out the same day.

Though not as extensive or over-the-top opulent as L.A.'s Melrose decorating quarter, the Miami Design District is well focused on a young generation that wants alternatives to the clichés of Palm Beach grandeur and the kitsch of self-consciously tropical trappings. Heading the list of showrooms that are bringing new cool to the humid Florida atmosphere is the stunning Holly Hunt space, designed by Alison Spear. Here the New York and Miami–based architect goes head-to-head in competition with her sister, Laurinda Spear of the





Coral Gables firm Arquitectonica, the leading purveyor of the high-flown style that has been called Romantic Modernism. In creating a striking minimalist scheme, Alison Spear proves herself up to the challenge of working on her celebrated sibling's home turf. The lofty, spacious galleries at Holly Hunt incorporate discrete environments for the designs of Randolph & Hein, Michael Smith, Rose Tarlow, and Sutherland Outdoor, as well as the Holly Hunt Collection itself (which includes pieces by Christian Liaigre), while the strong architectural context brings all the offerings into a coherent and very convincing whole. >

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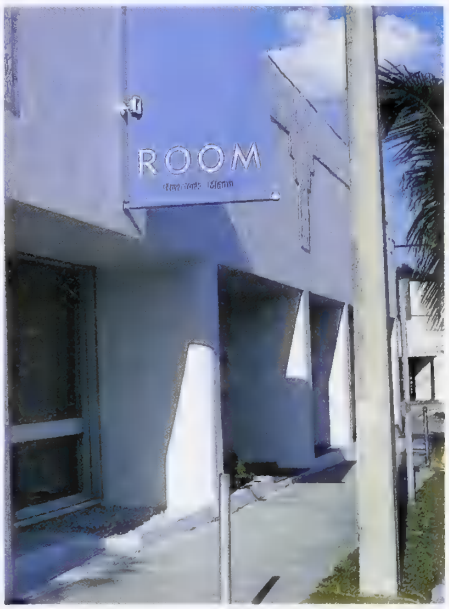
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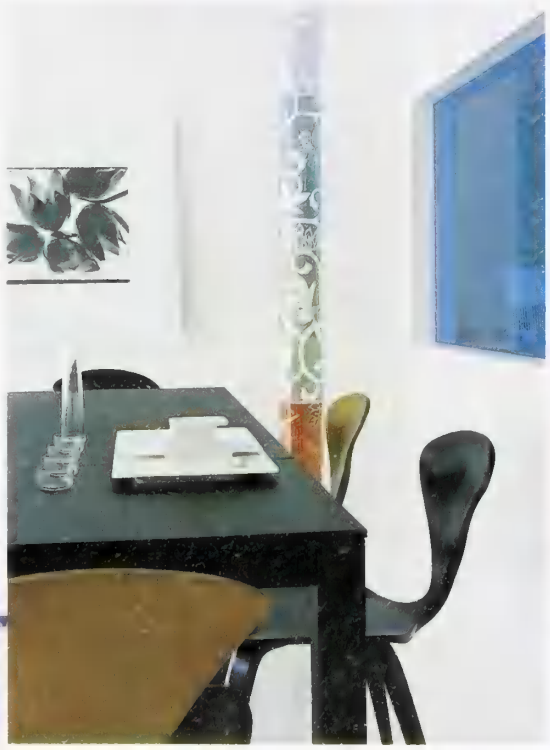
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The Miami Design District is well focused on a young generation that wants alternatives to the clichés of Palm Beach grandeur and the kitsch of self-consciously tropical trappings

Just a stone's throw away, the first retail store for Room, the highly successful home furnishings catalog, acknowledges the growing importance of the Miami market, as well as the public's continued desire for hands-on encounters with real goods in these days of dot-com virtual merchandising. (A second store opens at 182 Duane Street in New York City this fall.) The sleekly subdued space designed by Juan Carlos Arcila-Duque for the superbly edited Room selections—an international roster of high-style firms including Casamilano, Casanova Bjorlin, Christophe Delcourt, and Ochre—provides an ideal framework for designs that would work well in any climate but seem particularly suited to the central latitudes, suggesting that a new wave of easy elegance has come to those pleasant shores. ■



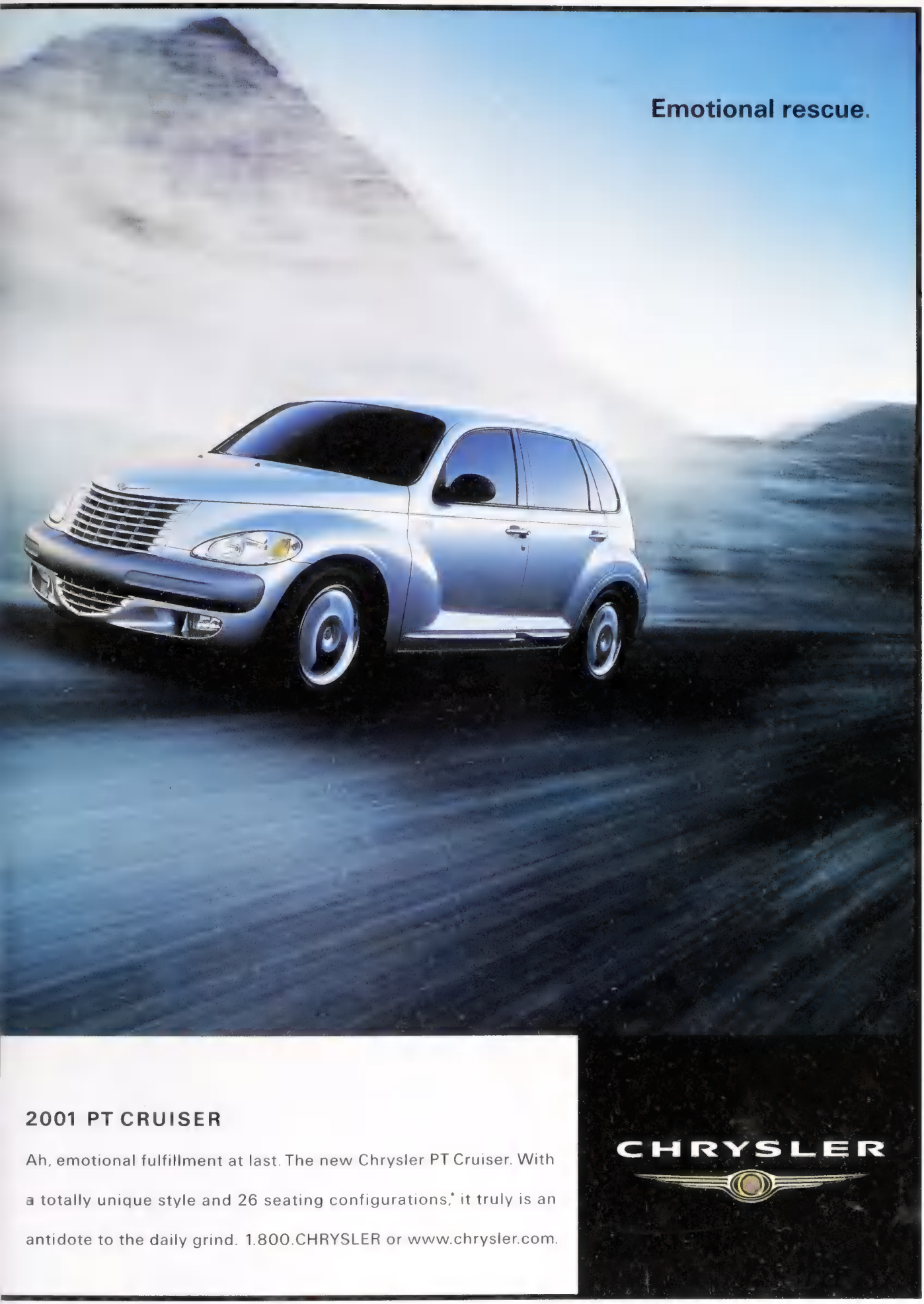






Clockwise from left: Façade of Room. Its designer, Juan Carlos Arcila-Duque. Tom chaise and Palma lounge chairs. Cherner dining chairs around Casamilano's Ponte table, with Iran Issa-Khan flower photo and column of Kristin Hein wallpaper.

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WHEN LEGENDS MEET

Behind the scenes with Jacqueline Kennedy and Sister Parish as they transform the White House into a family home and fitting symbol for the nation

The headline read "Kennedys Pick Nun To Decorate White House," but after this commission of a lifetime, Sister Parish no longer had to bother with people who didn't recognize the mistake. Dorothy May Kinnicutt Parish, nicknamed "Sister" as a child, had already made her mark among a select circle of Social Register scions when she was anointed by Jacqueline Kennedy and catapulted to a whole new level of fame (which she took completely in stride). In a just-published biography, Sister *(St. Martin's Press), her daughter Apple Parish Bartlett and granddaughter Susan Bartlett Crater trace the remarkable career of this strong-willed dowager who tossed bright quilts, rag rugs, and warm chintz together to create a fresh American look. This excerpt, in Sister's own words, begins on the Monday morning after John F. Kennedy's inauguration and ends with the genesis of an ambitious idea—to take the dowdy, 1950s White House back to its historical glory.*



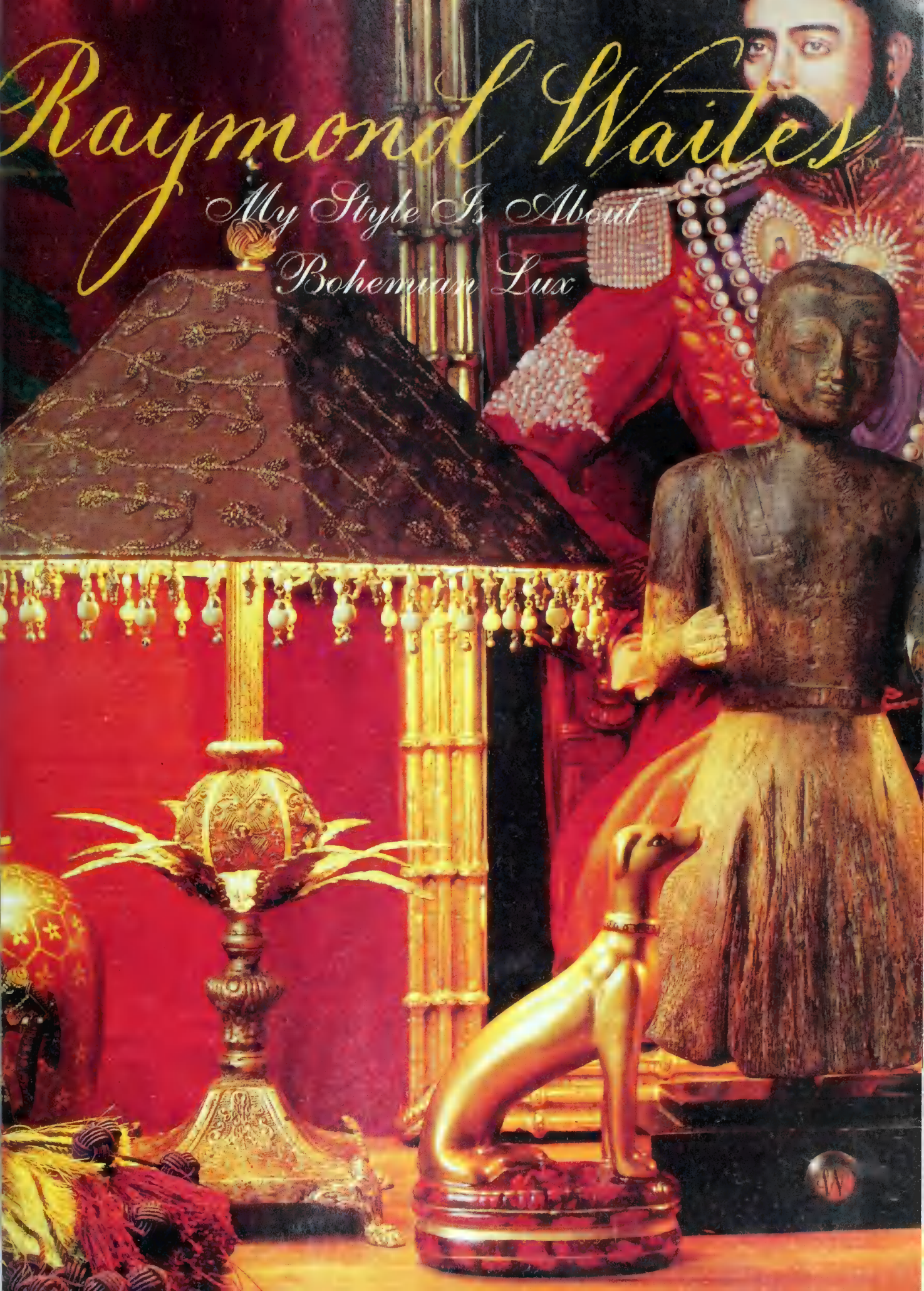


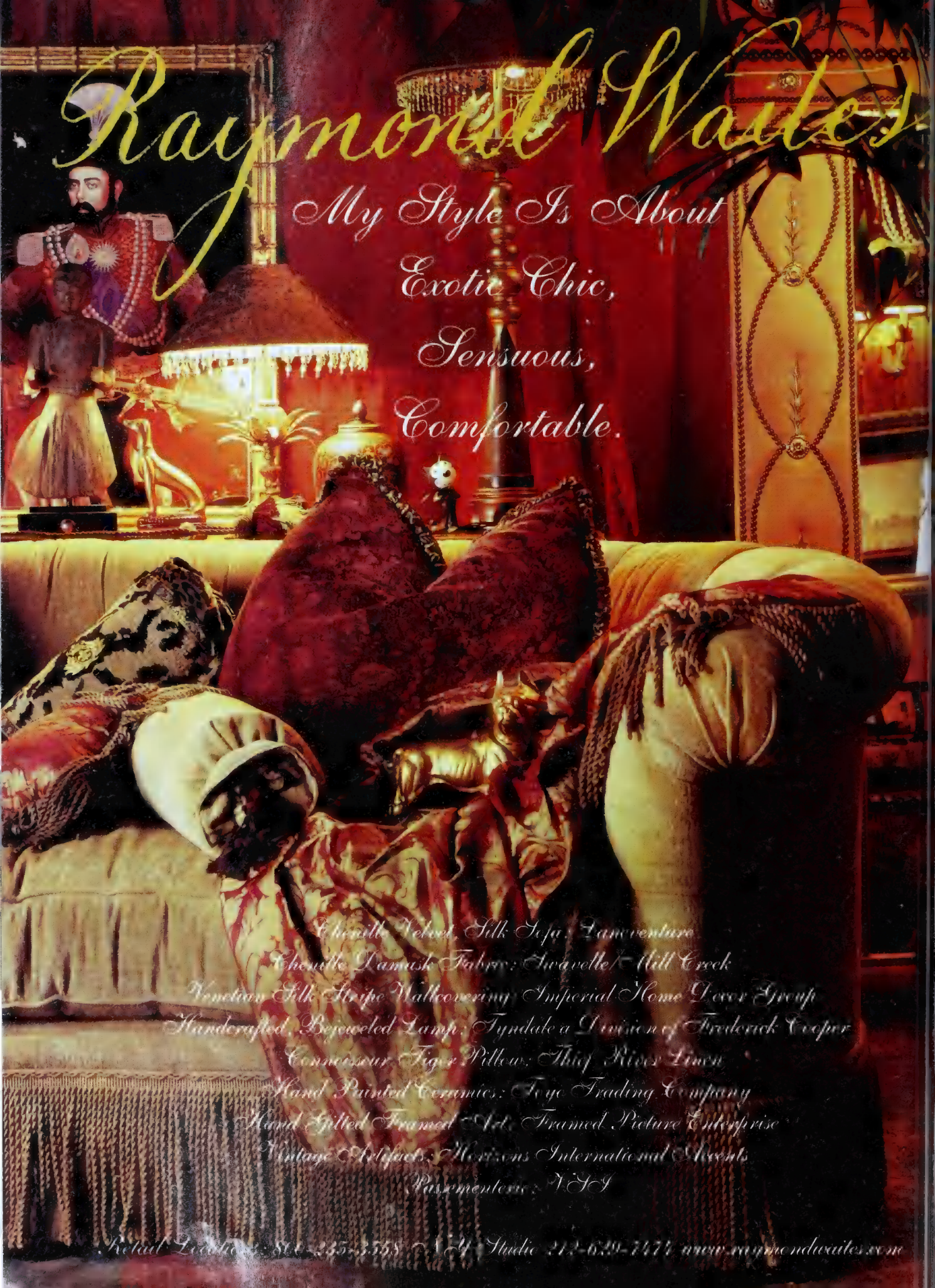
Decorated by Sister Parish (top), the White House family dining room on Caroline's birthday (above). Below: Fabric swatches and Jacqueline Kennedy's furniture plan, achieved in the family living room, with JFK's rocker and desk on which the Nuclear Test Ban Treaty was signed.



Chief Usher Mr. West showed me to the second floor, where the president and Jackie would be living until the private living quarters of the White House were redone. She was occupying the Queen's Room and he had the Lincoln Room opposite. Jackie looked so young and touching. She was still feeling miserable after John's birth. We looked at each other, laughed, and said, "Now what do we do?"

I had samples of materials, wallpaper, rugs, trim, and colors all neatly organized, with blueprints for the First Lady's bedroom, the sitting room, the family room, the president's room, the children's rooms, and so on. They suddenly looked so perfect for a small house on the Maine coast—so unsuitable for the mansion of the president. I had been told that the president wanted to stop by early to pick things for his room, and I suddenly looked up to see the door to his room opening. I noticed the time on a clock that the Eisenhowers had left behind: 9:45. I watched him walk down the hall toward me, his head high. He had a broad smile as he said, "Is this my pile?"—like a boy making his first big decision. It occurred to me that this would probably be his first decision as president. I hoped he would make the right one. *(Continued on page 100)*


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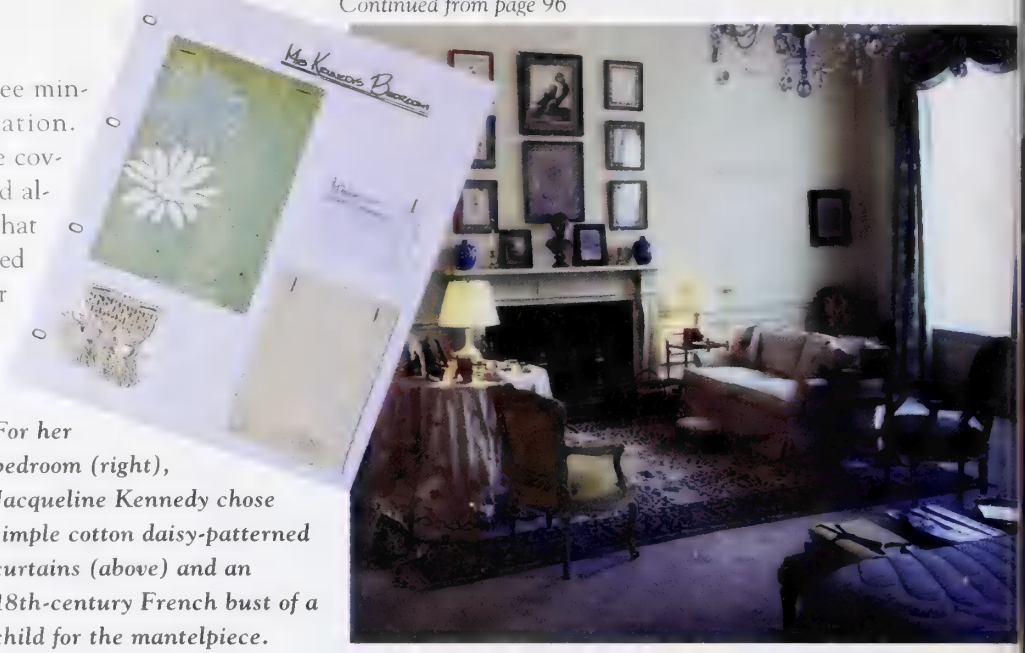
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Continued from page 96



For her bedroom (right), Jacqueline Kennedy chose simple cotton daisy-patterned curtains (above) and an 18th-century French bust of a child for the mantelpiece.

It took him less than three minutes, and there was no hesitation. He chose a blue-and-white toile covered with angels. He said he had always loved angels, that that's what he wanted—and all over. He kissed Jackie good-bye, the elevator door opened, and off he went to face the real decisions of his life. His presence was so magnetic that it made one proud to be an American.

Jackie knew exactly what she wanted in her bedroom. It was to be the same as the one in Georgetown, but blue. Her room was lovely, sunny, gay, and looked like her. She was worried about her closet space, and I jotted that down in my notebook. She had an idea that I loved.

"I want to have window seats that open," she said, "so the children can have a secret hiding place." I jotted it down.

Caroline's room was to have a pattern of small pink roses. For her floor, I had found a handmade multicolored rag rug made by Mrs. Gushie, who lived in the far reaches of Maine. It was perfect, and Jackie adored it. That decision turned out to be quite a boon to the rag-rug artisans of the world, for it launched the rag-rug craze that raged throughout the country.

The family room was somewhat of a problem, as it had one huge arched window. The Eisenhowers had given it a cold, stiff hotel look, and it was all there, including the TV sets. did everything I could to take away that look. The problem o the arched window was solved with a soft, rather old-fashione material. The furniture from Georgetown that had not gone t Glen Ora [the Kennedys' weekend Virginia house] somehov fitted in nicely. The seating arrangement we worked out wa comfortable, and the room worked for all. Fortunately, thi was the most photographed family in the world, and I had n trouble finding wonderful personal pictures to put everywhere

Everything, of course, had to be done tomorrow. Findin large stocks of available materials, and workrooms that wer not booked, was not a simple problem. But because the clien was special, and because the need to move quickly was ver real, everyone tried hard, and I tried the hardest.

The budget could have been a problem, but this wa Jackie. When I reminded her that the family rooms were on White House budget, she would just wave her hand, give m her beaming smile, and say, "Hurry on!"

After our first morning of picking over fabrics, I sudden glanced at the clock; it was 1:30. Jackie looked at me question ingly and asked, "What do you suppose we do about lunch?

I mumbled something about calling Joe Alsop and see ing if he would take us to lunch. We didn't want to take th time to go out, and we were ready to forgo lunch altogethe when I suggested that we call that nice Mr. West and ask him He laughed and said the entire White House staff had bee waiting downstairs to see what Mrs. Kennedy would want. He quick answer was soup and hamburgers that we could eat o trays in the room where we were working. She added tha she'd rather not have anyone wait on us. The poor hoverin men looked sad not to help. Jackie also said, as Mr. West wa leaving, "Do you suppose we might have just a little wine? Mr. West thought he could find one crock that the Eisenhow ers had left.

The lunch arrived almost immediately, but jus as we had started, the president suddenly popped in to se what was up. He greeted us with a cheery "Hi!" He announce that he had just had a glass of Metrocal and was finished.



The four-poster bed in John F. Kennedy's bedroom (above) was draped with the angel toile (left). Fine 18th-century Philadelphia tall chest under Childe Hassam painting.

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French decorator Stéphane Boudin, responsible for the state rooms, found the document fabrics that Scalamandré rewove (right) and donated to the Red Room (above), styled as an Empire parlor. The rolled-arm sofa belonged to Martha Washington's descendants.

Saying that, he proceeded to clean our plates and then went off down the stairs with a parting "I'll see you later." Jackie loved the wine, finished the crock, and then wondered if she should fill it with water so that word would not get around that she had taken to the bottle.

We worked a bit longer after lunch, until Jackie, on doctor's orders, had to take a nap. While she was resting, I had a chance to wander around alone and think what really could be done to make the White House more a home for them. I knew that Jackie's dread was to have to live a formal, unfamily life.

One of the first things I did was to convince Jackie that she should have an upstairs family unit. There was no kitchen, no dining room. The previous first families had had to go downstairs to the public areas of the White House to dine or to go into the kitchen. So that morning, we made the decision: Margaret Truman's bedroom was to be a large, workable kitchen; President Eisenhower's "painting room" would become the children's dining room; another room would be for Caroline, and finally a room for John-John. Mrs. Kennedy's foremost thought at all times was to have the children as close to her as possible.

I jotted down a few notes and took measurements my usual way—eyesight and wild guesswork. When Jackie joined me again, she was full of enthusiasm for the idea. Blueprints were to be started immediately.

Later, when Jackie went off to one of her functions, I had a chance to spend a few hours downstairs. Clearly, it had been a long time since the rooms used for state functions had been touched. They really were tattered, worn, and seemed to have no rhyme or reason. I felt sad for the neglected rooms. It disturbed me deeply to know that these badly designed, poorly maintained rooms belonged to the United States. This was the White House. What did the kings and queens and great statesmen of the world think when they came to our president's home? In their eyes, this was America's palace. I shuddered when I thought what an impression these shabby, inconsequential rooms must make.

On the second morning of that first week, Mrs. Kennedy and I invaded the president's office, switching furniture about, rehanging pictures, and surveying the office for improvements. The president was agreeable to everything, but he told us firmly that he must have his rocker and that it could not be removed. Mrs. Kennedy winked at me and said, "We will get it out somehow." As the whole world knows, the rocker remained. But the seat was re-covered in tweed that very afternoon. The careful scrutiny of every room and the examining of every piece of furniture to determine if it should be replaced or recovered continued throughout the week. Old curtains that had been stored away were taken out and appraised to see if they could be used again. Any piece of furniture we unearthed that did have historical interest was quickly put to use.

When Mrs. Kennedy had seen all the rooms in the White House for the first time, she was in despair. We both came to the decision that the White House was to be done not only for their own personal comfort but, more important, for the whole country. Our imaginations ran wild, and the second morning in her bedroom, we discussed a master plan as to how the whole White House could be transformed into something of lasting value for all Americans.

She was sitting in her lovely four-poster bed, all eyes and ears, waiting to hear my plans. Why not form a special committee to redo the White House room by room—to return it, as nearly as possible, to its original state? We would need a small committee of the most intelligent, knowledgeable people we could find.

"They should also be rich," I added.

It was then that Mrs. Kennedy began to have a new feeling about her position and her work. She truly felt that the country was behind her in her great desire to create a White House that would always remain a prized and an invaluable possession of the American people. ■



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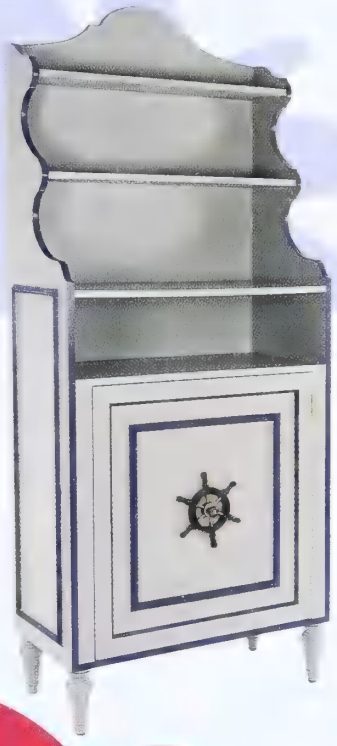
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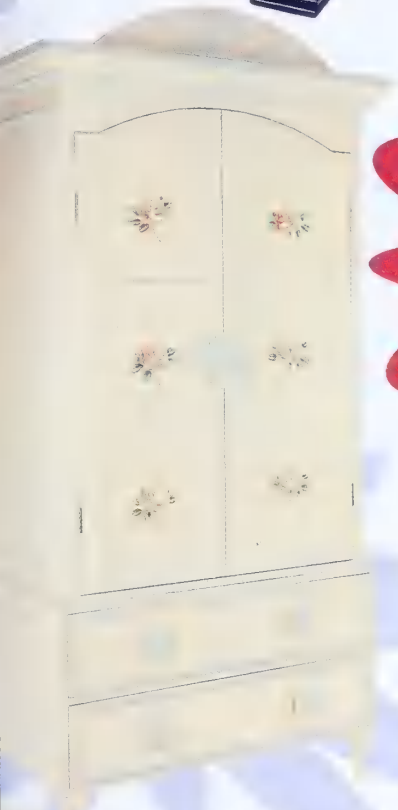






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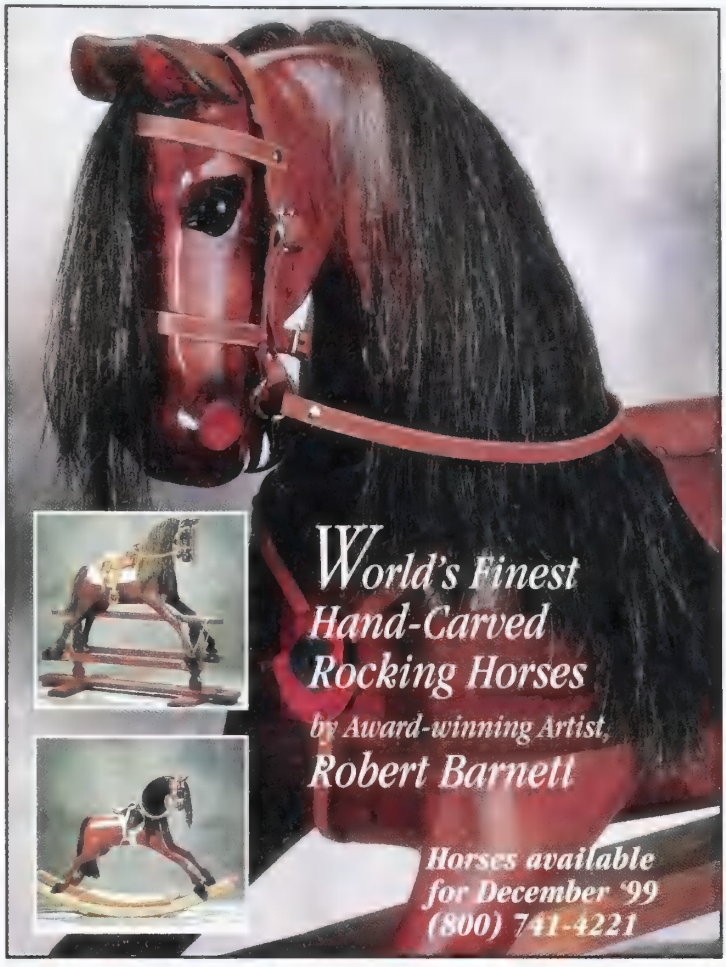
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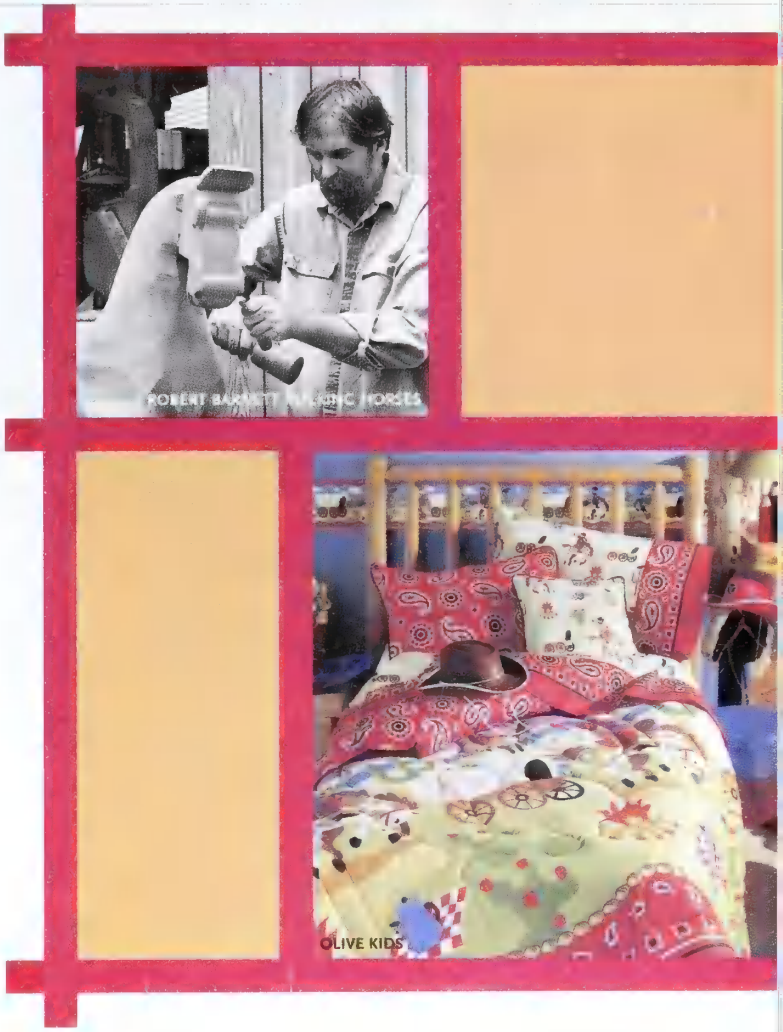


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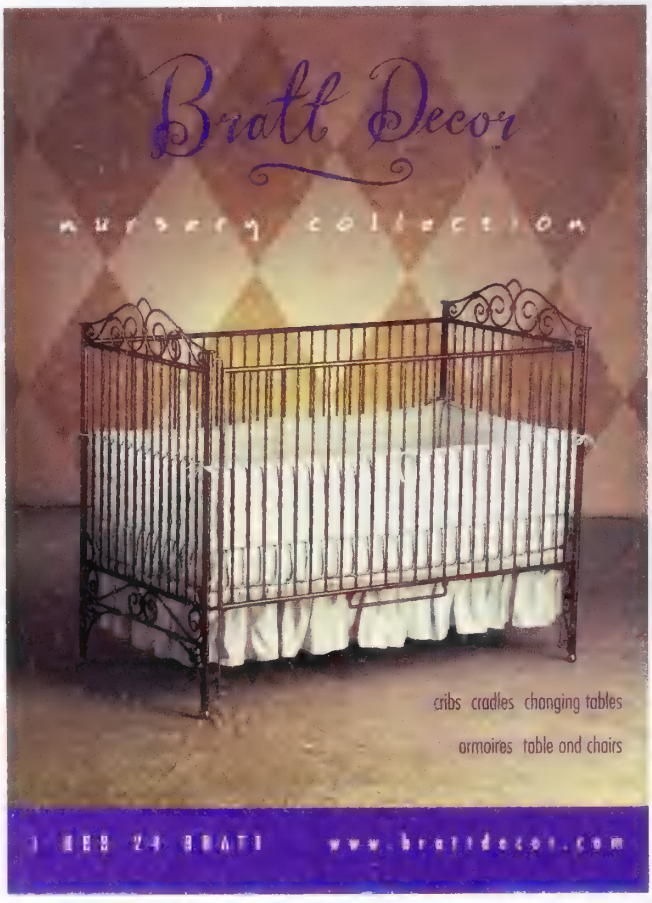
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Tartine et Chocolat

Parisian designer Catherine Painvin believes that children should lo like children. Her philosophy is evident in her designs for Tartine Chocolat, the upscale clothing boutique located at 1047 Madis Avenue in Manhattan. Tartine et Chocolat features clothing for gi and boys, from newborn to 10 years of age. The classic designs p on 8 or 9 themes or motifs each year. This fall the collection featu rich, warm colors and reveals the designer's inspiration from faraw countries such as China and Mongolia. Additionally, the traditio colors—black, navy and white—can be found in abundance at t store. Parents and children alike will delight in all the unique piec The store features everything to coordinate an outfit—shoes, soc backpacks, purses, and accessories—for one child or siblings of ages. Additional stores are located in Bal Harbour, Boston and L Angeles. For more information, call (212) 717-2112.







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CHANGING THE GUARD

The most distinguished of all French traditional antiques shows—the Biennale in Paris—puts its seal of approval on pieces from the 20th century

By Christopher Petkanas



ince 1956, the year it was launched, the Biennale Internaonale des Antiquaires in Paris has been a strong and glamrous magnet for deep-pocketed collectors of museum-quality 7th- and 18th-century furniture, art, and objects. This year verything and nothing has changed.

At the latest edition of the Biennale, which is being eld from September 15 to October 1 at the Carrousel du Loure, fully entrenched establishment dealers like Didier Aaron, ernard Steinitz, Jacques Perrin, and Patrice Bellanger will eassure the fair's core constituency by keeping the venerable ouis flag flying high. But their position is being challenged.

At past Biennales, exhibitors specializing in 20th-century ecorative arts were accepted if not embraced. But this year heir presence, not to mention selling power, has gone from a hisper to a roar. As 122 exhibitors from France and seven forign countries set up their stands in preparation for a projected 0,000 visitors, the foundations of the Louvre are trembling.

Pierre Passebon is typical of the new generation of Biennale dealer, one for whom the pure 18th-century French style, while far from irrelevant, does not hold the romance that it does for their parents. To say that Passebon's enthusiasm for the 1930s and '40s is persuasive fails to convey the spell he conjures when holding forth on his favorite subject. Ebullient and towheaded, he is at the top of his form as a dealer. And if you haven't been to Galerie du Passage, his almost absurdly fashionable shop, you haven't been to Paris. People go as much for the ravishing 1826 setting as the profusion of pieces by the likes of Christian Bérard and Jean Cocteau.

Passebon's booth at the Biennale is designed by none other than Jacques Grange, regarded by some as the most important and influential decorator in France. It is a reconstruction of a smoking salon created in 1935 by the benchmark modernist Jean-Michel Frank for the Guerlain perfume family's Paris apartment. The room is upholstered in >

***Move over, Louis XIV,** clockwise from top left: Giacometti lamp, L'Arc en Seine. Jean-Michel Frank upholstered wall, Emilio Terry queue stands, Christian Bérard fire screen, all Galerie du Passage. Art Deco wallpaper panel, Carolle Thibaut-Pomerantz. Jean Dunand vase, Vallois. Jean Dubuffet's* Le Général de Gaulle, *Hopkins, Thomas, Custot. Raymond Subes chaise and stool, Yves Gastou. André Arbus commode, Yves Gastou. Jacques-Emile Ruhlmann chaise, Vallois.*

These pieces have charm, provenance, celebrity, even the whiff of royal scandal. It would be hard to ask more of mere furniture



panels of quilted fawn-colored leather from the Hermès workshops and has three pairs of oak doors—17th-century shutters, no less—from the Petite Roquette women's prison.

Passebon has filled the space with Alberto Giacometti floor lamps and a mahogany pedestal table and chairs made by Emilio Terry for Carlos de Beistegui, the devilishly eccentric bon vivant. Set into the chairs' medallion backs is Beistegui's monogram, rendered in copper. Like the table, they dressed up the Château de Groussay, his neoclassical retreat in the Paris suburbs.

In case anyone misses the point—personality sells—Passebon also includes two chests of drawers that adorned the Duke and Duchess of Windsor's wedding suite at Château de La Croe in Cap d'Antibes. The order was placed in 1937 with Stéphane Boudin at Jansen, the era's platinum-plated Paris decorating firm. While one chest is gaily painted with butterflies (his), and the other with flowers (hers), both have central escutcheons bearing the arms of the Prince of Wales. These pieces have charm, provenance, celebrity, even the whiff of royal scandal. It would be hard to ask more of mere furniture.

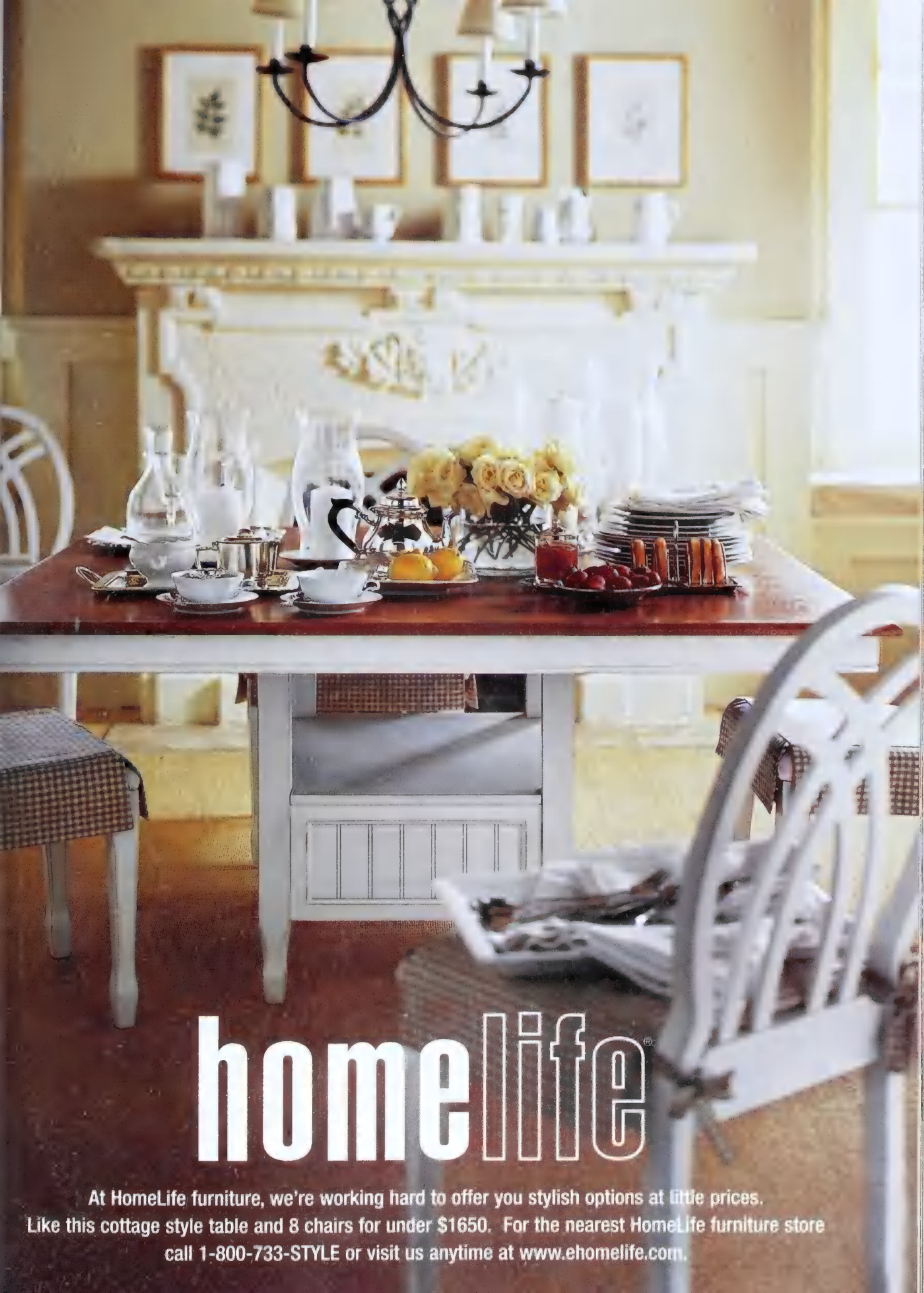
Reading eloquently from the same script as Passebon are Paris gallery owners Christian Boutonnet of L'Arc en Seine, Yves Gastou, Robert Vallois, and Olivier Watelet. While Boutonnet is offering a bronze Giacometti table lamp embellished with two figures, Gastou is showing off a lean and upright 193 chaise and matching stool in ribbons of wrought iron by th little-known Raymond Subes. Also on Gastou's stand is spectacular if slightly spooky mid-forties sofa table with a bas of spiky metal branches, produced by Gilbert Poillerat for room by André Arbus.

Vallois steals thunder with a circa-1914 Jean Dunan African vase and a serene, classically flavored 1924 chaise i ivory-touched Macassar ebony by Jacques-Emile Ruhlmann Jacques Quinet's stock is sure to go up thanks to Watelet, wh is displaying two pieces by that designer: a low-slung sycamor cabinet and a prim though imperious lacquered secretary.

As backgrounds for such works, Paris and New Yor dealer Carolle Thibaut-Pomerantz hopes that collectors rec ognize the suitability of her hand-blocked limited-editio wallpapers by Sonia Delaunay, Paul Poiret, and Ruhlmann She presents the papers as documents or decorative panel mounted on stretchers and framed.

Next to Yves Mikaeloff's fantasy table, which has molde resin legs and a rock-encrusted driftwood top, Thibaut Pomerantz's wall coverings seem downright ancient. Indeed no one at the Biennale dares stretch the definition of antique as far as Mikaeloff, whose eponymous Paris gallery features hi own work: He designed the surrealistic table this year. ■

Scene-stealing, clockwise from top left: Gilbert Poillerat table, Yves Gastou. Katsu Hamanaka sofa, Jean-Jacques Dutko. Jacques Quinet cabinet, Olivier Watelet. Art Deco wallpaper screen, Carolle Thibaut-Pomerantz. Yves Mikaeloff driftwood and resin table, Yves Mikaeloff. Jacques Quinet secretary, Olivier Watelet. Alberto Gerardi lamps, Maroun H. Salloum.



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TO THE MANOR REBORN

An old mansion on the Connecticut coast rises twice—once from the ravages of neglect, once from a ruinous fire—to greet the millennium with bright new interiors

By Tom Connor

Preparing for transferral back to New York after four years of living in London, an American financier and his young family found themselves house hunting by mail. One day a photograph arrived from a friend in Connecticut, not of another new suburban McMansion but of an old, much-neglected stone-and-timber pile facing a harbor in Fairfield County.

The couple flew over to see the house, which had been built in 1910, the next weekend. The imposing exterior was a rusticated mélange of materials: fieldstone, brick, slate, clapboard, half-timbers, stucco. "It reminded me of an English manor house," recalls the wife, who is a portrait painter. "I loved it. I loved the serene view of the water. I didn't have to look inside."

No matter that the place had been in steady decline for more than thirty years or that, eventually, she did have to look inside: "There were suits of armor and cobwebs everywhere, and it was very, very dark. But I knew we could open it up and make it light." The couple's architect felt the same way. "If I were to call it anything I suppose it would be Tudor-Cotswold-Norman Revival," says McKee Patterson, a partner in the Southport, Connecticut, firm of Austin Patterson Disston Architects. "But there was a tremendous amount of finesse in the use and texturing of the materials, and in all those roofs and eaves."

To the original 10,000-square-foot structure Patterson added a small wing that encloses a new kitchen, breakfast area, and family room backed by a tower of leaded-glass windows. He also designed a graceful front entrance—an arched doorway with a curving wire-glass and wrought-iron canopy—which the house conspicuously lacked: All previous entry had been through a side door. While the couple and their two daughters moved into a beach house on the property, workmen began restoring the stonework and >



In 1998, during the final phase of a major renovation, a fire all but destroyed this English-style manor (above), designed in 1914 by Don Barber, a well-respected southern Connecticut architect. "He wasn't a big name," notes renovation architect McKee Patterson, "but he was very good, obviously." Top: The harborside facade of the restored manor today.

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interior plaster, retrofitting the house with modern wiring, plumbing, and heating and cooling systems, and replacing the roof and all the windows.

Then, as the yearlong renovation neared completion, a worker accidentally set the inner walls on fire while attempting to burn off old paint. The entire manor house was gutted.

"Naturally, the owners were devastated," says Patterson. "But they loved the house so much that, not very long after the fire, they said, 'We're going to rebuild *and* we're going to enjoy it.'"

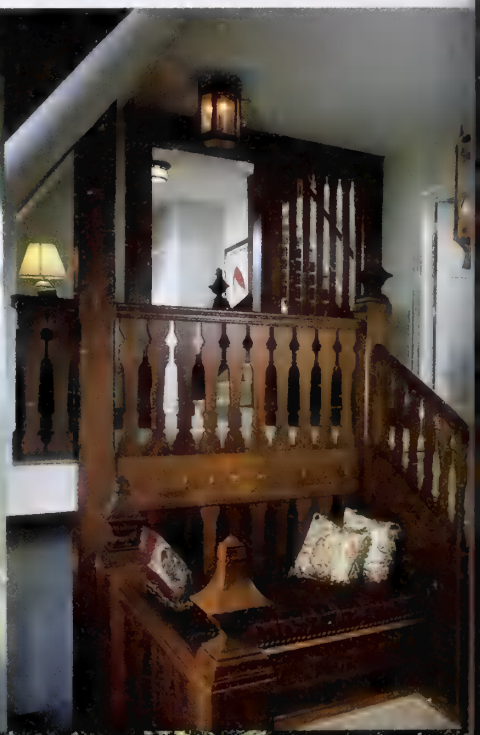
Now, two years after the fire, the manor is fully restored, handsomely decorated—by Ruth Willard of the architect's firm—and completely domesticated. Inside the front entrance, an arched gallery of barrel vaults, newly plastered and lighted with reproduction antique English lamps, mimics the front and rear windows. And the added wing, while open to the harbor and the light reflected off the water, is also invitingly warm and intimate.

"We avoid doing big, dumb family rooms with big, dumb TVs in them, and do spaces like this," notes McKee Patterson. "It's an all-day room that's more comfortable than showy, but it maintains the elegance of the original house." ■



The new entrance (above) is graced by a glass and wrought-iron canopy with an observation deck above it. Clockwise, from below left: the new breakfast and family sitting room backed by a tower of leaded-glass windows overlooking the harbor; the main cedar staircase; the restored manor from the street; and the barrel-vaulted hallway with original slate floor.









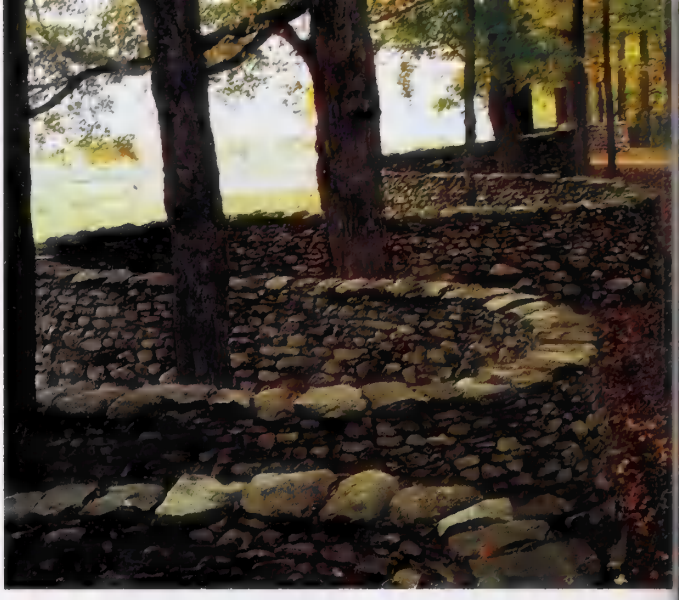


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SERMONS IN STONE

British sculptor Andy Goldsworthy turns simple rocks, twigs, and leaves into powerful site-specific works that blur the boundaries between art and nature

By Raul Barreneche

For Andy Goldsworthy, sticks and stones are not the stuff of childhood taunts, but of potently eloquent sculpture. The British artist has spent the last two decades creating lyrical outdoor artworks and installations that seem to grow out of the landscape.

A show of new and older Goldsworthy pieces is on view through November 15 at Storm King Art Center in New York's Hudson River Valley, a museum and 500-acre outdoor sculpture park. For this exhibition, Goldsworthy crafted a red sandstone sheepfold wall that passes through the museum's walls; covered a boulder and a gallery floor in slowly cracking clay and bundled gnarled oak branches into a pair of giant fragrant mossy orbs. Whether they're sheltered in a gallery or exposed to the elements, Goldsworthy's pieces exude a quiet grace—and tangible energy. "Sculpture isn't just about stuff, but how it affects its surroundings," the artist explains. "It changes as the atmosphere around it changes." ■

Storm King Art Center, Mountainville, NY; 914-534-3115.

Andy Goldsworthy's sculptures include **Wall that went for a walk, 1997** *(top right), and new installations: two* **Oak Stacks** *(bottom right and top left), made of branches, and an untitled ephemeral piece, a clay-covered boulder (bottom left).*



Photo: Neil Diehl

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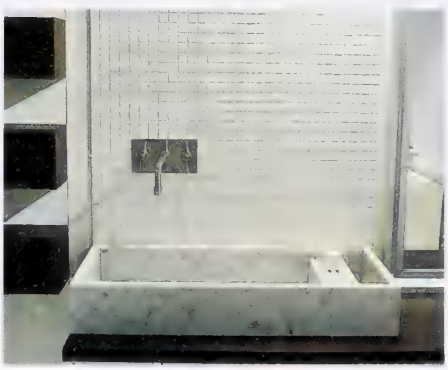
PURE ABLUTION

The modern bathrooms and kitchens in a new showroom have an ancient, ritualistic beauty

By Dan Hofstadter







Modern classics, clockwise from far left: Latina kitchen designed for Boffi in 1992 by Piero Lissoni. Works, a 1997 kitchen line designed by Lissoni, installed in Boffi's new light-filled street-level showroom—also the work of Lissoni—in New York City. A fire-clay ceramic sink. Mood bathtub, a prototype made from Corian and designed by Marten Claesson, Eero Koivisto, and Ola Rune. A handsome Carrara marble sink.





For many people, concepts like "flush surfaces" and "recessed handles" conjure up visions of a modernist utopia. Such purists will find an earthly paradise in the clean-lined kitchens and pared-down bathrooms that Boffi, the distinguished Milanese manufacturer, is presenting in its first American showroom. This world of elongated planes, elliptical curves, and hidden grips feels consecrated to that most minimalist of substances, water. Stainless-steel spigots arch gracefully over mirror-bright drain stoppers. Font-like stone tubs evoke the austerity of Cycladic sculpture. And chamfered soap holders, suavely carved into sinks of Carrara marble, seem to proclaim . . . well, the redemptive essence of soap. ■

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THE THIRD MAN

Like his friends Charles Eames and George Nelson, architect and textile designer Alexander Girard had designs on the everyday lives of ordinary Americans

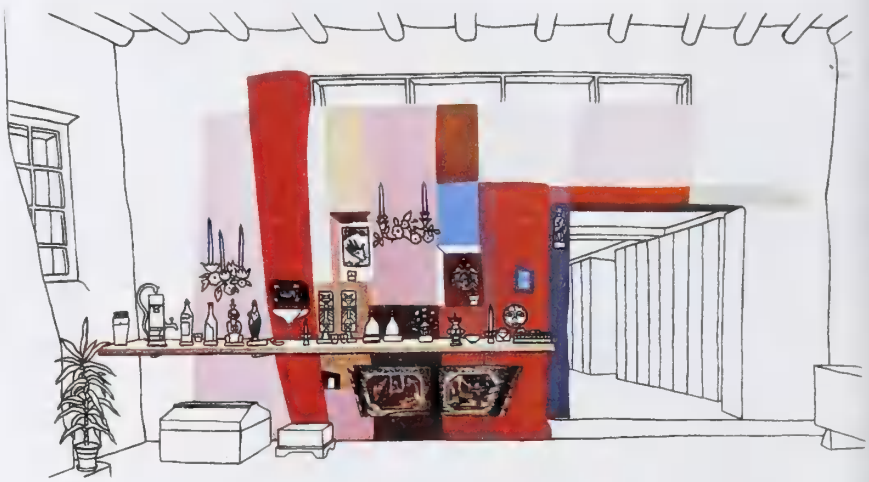
By Craig Kellogg



He was the man who painted Braniff International Airlines' jets purple. He probably originated the conversation pit. And he introduced sangría to New York's then strictly gin-and-tonic set.

"Alexander Girard was an aristocrat with a wonderful sense of humor," recalls textile designer Jack Lenor Larsen. "Philippe Starck is as close as you get today," says another ardent admirer, architectural and design curator Mildred Friedman. A forbear of today's superstar design celebrities, the reserved Girard, who died in 1993 at age 86, achieved recognition with a splashy, graphic, and colorful signature style. Girard's idée fixe—that design should be fun—is richly illustrated in a retrospective opening September 12 at the Cooper-Hewitt, National Design Museum in New York.

Postwar America couldn't help loving the Girard look for its undisguised optimism. "Fifty years ago, modern design was intellectual, rather serious and moral. It got a little boring," says Larsen. Although born in New York City, Girard was raised in Europe. He graduated from the Royal Institute of British Architects in 1929, and established his own studio in Florence. It was the heyday of modernism, and he learned firsthand the theories and practices of advanced Italian and Scandinavian design. But returning to Manhattan in 1932, Girard began introducing unexpectedly playful elements into his work. With his love of >







Abstract expression, clockwise from above left: Girard c. 1982. The designer's sketch of an eccentric color-field mural and folk art niches for the renovated dining room at his 19th-century Santa Fe adobe house. Girard's geometric textiles developed motifs culled from various traditional cultures. His upholstered 1960s armchair, later produced by Herman Miller, advanced Ray and Charles Eames's pioneering experiments with molded components.



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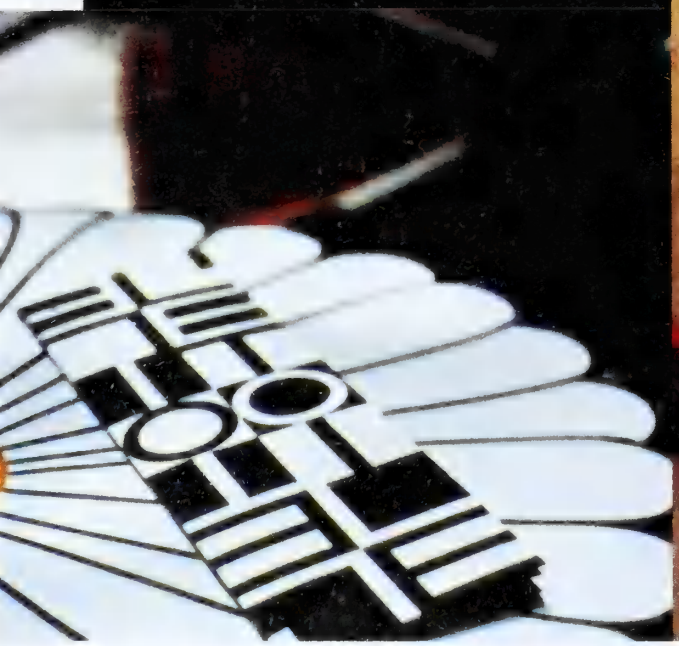
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Textiles and objects, clockwise from right: Girard's Manhattan boutique for Herman Miller sold fabrics and colorful handcrafts, including folk art and rag dolls. Daisy tables dotted the black-and-white decor at L'Étoile restaurant. A beaded bandolier bag from the Girard Foundation Collection at the Museum of International Folk Art, in Santa Fe.

ecstatic color, bold pattern, and uninhibited ornament, he injected pleasure into what Larsen characterizes as "one of the driest, most sensually impoverished chapters in the history of design."

"Some modernism was off-putting," says Olga Gueft, the former editor of *Interiors* magazine, which published some of Girard's most important mid-century projects. "Furniture of the period tended to be hard-edged and clunky, and a lot of interiors and buildings were undesigned." Girard and his wife, Susan, countered this in the design and decoration of their own homes. Their house in Grosse Point, Michigan, which they created in 1948 by linking two old frame cottages, became a laboratory for breezily elegant living. The large open-plan, multipurpose room that joined the modest structures was divided by a freestanding brick fireplace and a low partition wall with built-in seating. Although the *(Continued on page 182)*



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AUTUMN FLIGHTS

itting on the deck of our weekend house in Quogue and vatching the squirrels burying their winter food, I find myself nticipating the fall. We will soon begin this season's work urselves. My wife, Jane, and I always enjoy the task of gath- ring the autumn leaves and depositing them in the compost r out in the woods to fertilize the soil for yet another spring.

As we rake, I never fail to remember my youth, and how ıy three sisters and I would use the fallen leaves to form the utline of a house. Within it, we would carefully pile more eaves to serve as sofas and chairs, tables and beds, and play ıere. Were those early improvised houses my first steps ward a lifelong career of writing and editing architecture nd decorating magazines?

I think they were, although it has certainly been a long urney from that Michigan backyard to the dramatic terraced uscan lawn that opens this issue's center section. Italian rchitect Gae Aulenti designed those grassy steps leading up a 16th-century villa that has been the country home of the ucci family for generations. That house—its grounds and its oms and the life that is lived there—is a stunning opener r our special glamour issue. The story of the villa's transformation over the past forty years could stand for the story of how our ideas of glamour have evolved—from stiff and formal to colorful and comfortable.

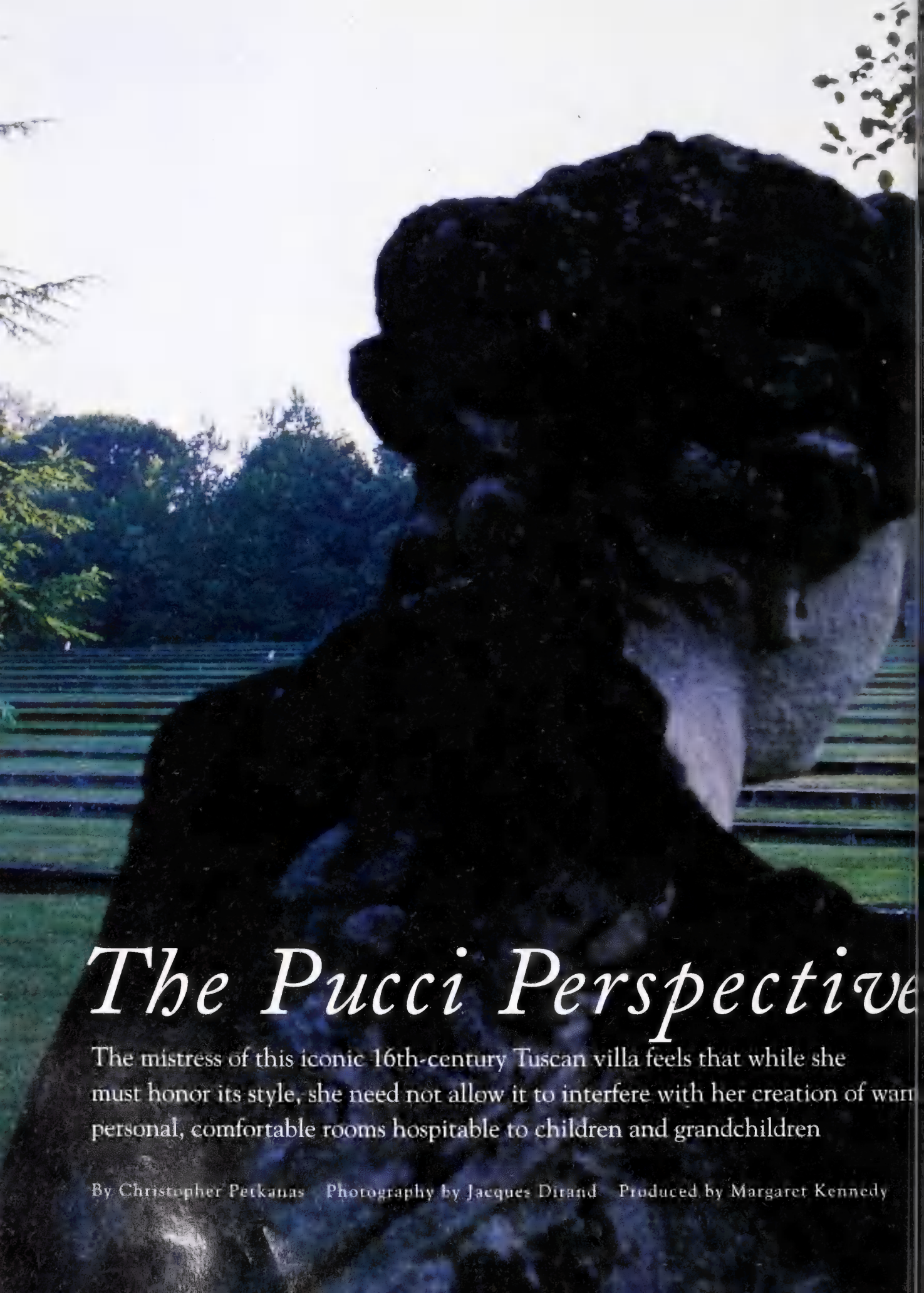
Other articles in this issue help answer the question we put on the cover: What's glamorous now? Consider the surprising Italianate decoration of a former fashion executive's Boston duplex. Or Vicente Wolfe's softening of a Manhattan apartment that he decorated in a far tougher style twenty years ago. Then turn to the grandeur of the high-style Anglo-American furnishing of a mansion in today's most glamorous resort, Palm Beach.

Young decorating associate Olga Naiman delighted us all with the feminine sizzle she created in a two-room loft. Style editor Elizabeth Mayhew has a report on the star designers of England and France. Our lighting editor Frouwkje Pagani rounded up some glamour-enhancing sconces. And our annual Milan report covers the latest home furnishings news from what is still the premier design show in the world.

Who would have thought that playing house with fallen leaves would lead me to the high-style showrooms of Milan? But it happened, and how glad I am that it did.

Louis Oliver Gropp

EDITOR IN CHIEF



The Pucci Perspective

The mistress of this iconic 16th-century Tuscan villa feels that while she must honor its style, she need not allow it to interfere with her creation of warm personal, comfortable rooms hospitable to children and grandchildren

By Christopher Petkanas Photography by Jacques Dirand Produced by Margaret Kennedy



Scattered about these grounds are wonderful antique statues such as this of the huntress Diana, who watches over Granaiolo, the Pucci family's architecturally pure villa with its severe, symmetrical flat facade, its gray stone window and door frames. In 1969 Gae Aulenti turned a formal garden into a dramatic stepped lawn.

When the very young Cristina Nannini wed the Marchese Emilio Pucci di Barsento in 1959, the groom designed her a complete trousseau of the kind of pulsing, acid-toned jersey separates that made him fashion's favorite Romeo. But if the marchese thought he was setting up housekeeping with an innocent who would glow silently in the background and leave the aesthetic decisions to someone else, he was in for a big surprise.

"In the mid-sixties we inherited Granaiolo, a classic Tuscan villa built by my husband's family in the 16th century over an earlier fort," Cristina Pucci recalls today. "It's not polite to say the house was old-fashioned. It was simply the way everyone with big estates lived then—in gloomy rooms with an unbelievable accumulation of piled-on furniture and objects. There was no central heating and far too few bathrooms. You lived in the inconvenient way your ancestors did. The idea of tailoring an old villa to meet modern needs occurred to no one."

No one except Cristina Pucci who, since the death of her husband in 1992, has shared Granaiolo with their daughter Laudomia, son-in-law Alessandro Castellano, and grandchildren Larissa and Tancredi. Based in Florence, they retreat to the country throughout the year and for six weeks in summer. Laudomia is the style and image director of the fashion house created by her father in 1951; her mother runs a far older family business, Antico Setificio Fiorentino, a medieval silk-weaving workshop.

Granaiolo is a showcase for Setificio: Every room touts the company's luscious documentary damasks, brocades, and *filaticcio*, a heavy cotton-and-silk fabric stitched into sumptuous bedcovers and hangings. Rugs in the eye-popping kaleidoscopic patterns that established Pucci as a killingly chic home furnishings force in the late sixties and seventies also brighten the villa.

As the new mistress of Granaiolo, Cristina Pucci's first fearless move had been to empty the house of its contents and spread everything out on the grass for inspection. The point was to figure out what was gold, what was dross, and what was just plain unrequired.

"My goal was to unburden the villa of its past, so anything pompous or heavy was edited out," the marchesa remembers. The more imposing pieces, like a pair of Baroque consoles, were reassigned to the family palazzo in Florence, whose grandeur suited them better. Other items were given a second life at the Pucci apartment in Rome. And while the rejects filled the numerous attics, 17th-, 18th- and 19th-century furniture that made the cut was trucked away for restoration and recovering. Except for some modern upholstery and lamps, Granaiolo supplied everything the Puccis needed to cast it in a more casual, contemporary light.

In another confident stroke, the dung-colored walls and one major beamed ceiling disappeared under coats of optimistic white paint—"very much the style of Renaissance houses in Florence," explains Cristina Pucci. "Of course, I kept the *pietra serena* door surrounds and terra-cotta floors. The white plaster is a natural with the gray stone and red tiles, so I couldn't go wrong."

The couple also hired then-fledgling architect Gae Aulenti to replace a formal Italian-style garden that interrupted the relaxed dialogue between the villa, which sits on a hill that gently descends for a thousand feet to a river, and the surrounding landscape. Aulenti's plan, in her words, "follows the natural contours of the land, enhancing them with grassy terraces sloping from the house, and marking the slope with concrete borders." She says she was amazed her clients were willing to risk such an unsparing, linear design.

Cristina Pucci relaxed happily at Granaiolo until 1997 when, knowing better than to resist, she succumbed to the old itch to decorate. This time she unleashed her energies on the estate's 14th-century convent. When the dust settled, there were four sweetly inviting guest rooms and as many baths. As with the villa, Pucci found on the property practically everything she needed to work her magic. Even a couple of tables she once dismissed as dross were redeployed.

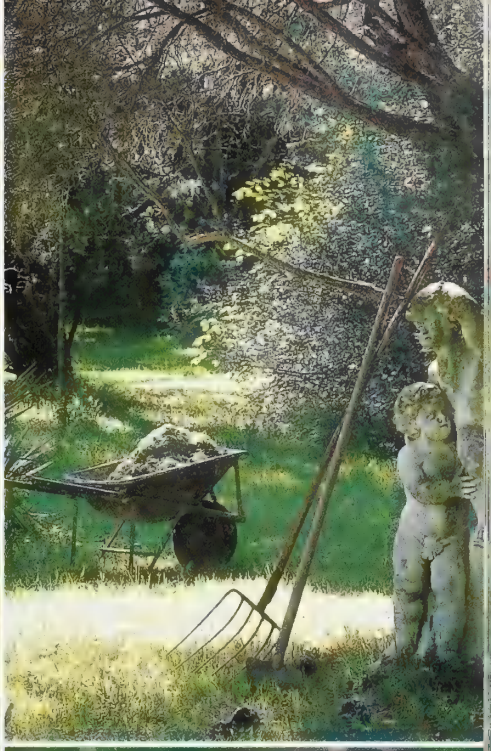
The lesson, even for a marchesa with a 1,500-acre estate, is clear: Never throw anything out.







Cristina Pucci (top) beneath a 17th-century Florentine bas-relief of San Marco. Above center: Convent doors are brick red. Above: The Pucci coat of arms at the entrance to Granaiolo.








Country life, Pucci-style, clockwise from top left: Cristina Pucci, daughter Laudomia, grandchildren Larissa and Tancredi, and son-in-law Alessandro Castellano. A domesticated pocket of Granaiolo's 1,500 acres. The Castellano children's afternoon stroll. Pucci makes a picnic out of her grandchildren's snack of cookies and yogurt. Picnic "blanket": Pucci beach towels sewn together, backed with felt. Antique pony cart. A stylish "Adirondack" chair, made in Italy in the thirties. Florentine bas-relief in the style of Della Robbia. Center: In addition to creating terraced garden, Gae Aulenti sited a swimming pool.



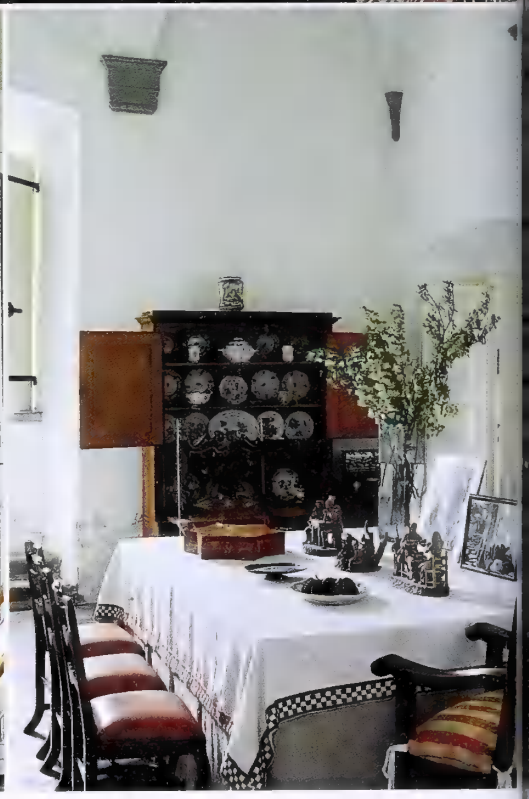
A ravishing collection of 17th-century French calendars—part of Granaiolo's inventory—now marches along two walls of the vaulted ground-floor sitting room. Pucci removed ornate frames, simply mounted the calendars behind glass. The striped silk of the sofa cushions, silk-and-cotton punto ungherese *on the ottoman and silk-and-linen on two 19th-century chairs are all from Antico Setificio Fiorentino, the Pucci family textile company. The cotton gabardine on the sofa was used by Emilio Pucci for one of his fashion collections.*





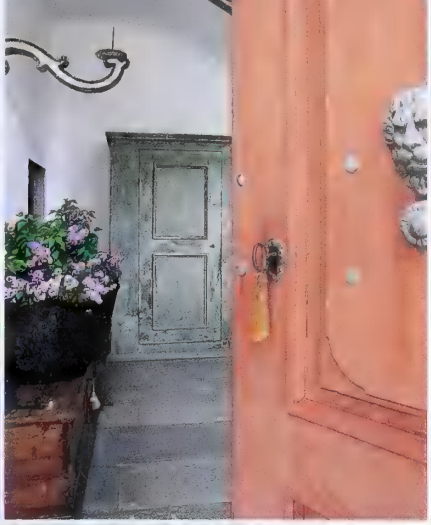






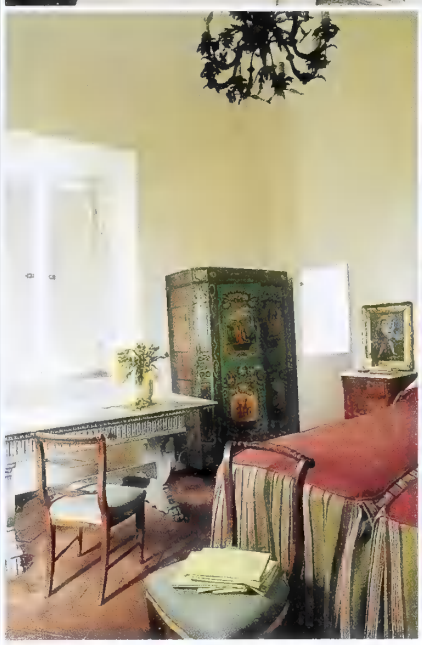
Cristina Pucci created rooms of great clarity and purpose at Granaiolo. Clockwise from top: In the library, a swirling signature Pucci rug from the seventies is a surprising success with Renaissance chairs and a monumental 16th-century oak cathedral lectern; cabinets with chicken-wire grilles are filled with literature and farming books. Undersize 18th-century Tuscan chairs and vintage Montelupo and Ginori tableware in the dining room. In the library, a 19th-century bamboo sling chair. A valentine of a drawing of Emilio Pucci by an Italian fashion critic predates marriage to Cristina.













hree years ago, Cristina Pucci turned her attention to the neglected convent at Granaiolo, which was needed to ccommodate overflow houseguests. Clockwise from upper left: Roses fringe the 14th-century façade. The flower-filled ont hall. A study is decorated with a confectionery Murano chandelier and charming light 18th-century frescoes. his handsome carriage may not get much use, but it is in perfect working order. A guest room's folk-art armoire from northern aly. The Russian alabaster chandelier and humble furniture given a fresh lick of paint transformed another bedroom.



A pair of Baroque Pucci coats of arms, painted on canvas and adorning a landing off the library, commemorate a family wedding. They are hung above 19th-century settees covered in silk from Antico Setificio Fiorentino and flank a 17th-century copy of a Roman bust. The Pucci rug has the psychedelic flavor of the late sixties, the period when it was designed for the space. Opposite: Emilio Pucci died in 1992, but his bedroom remains as he knew it. The fabric on the heroic Baroque bed is a filaticcio, or heavy silk-and-cotton blend, from Setificio. The marchese picked up the llama rug on a trip to Peru.

FOR MORE DETAILS, SEE READER INFORMATION



matters of ambience

While city folks disperse to the beach and the country on weekends, a Connecticut physician rushes to this downtown New York loft when his workweek is over—to enjoy the galleries, theaters, and concert halls and to live with his fine collection of Oceanic art

By Susan Zevon Photography by Richard Bryant/Arcaid



Seating and lacquer coffee table are overscaled by Calvin Tsao and Zack McKown to suit the space, and they ordered rug stripes to match the width of floor planks. A unique gas-fueled curtain of fire designed by McKown is minimally polluting and requires no cleanup. Jack Pierson painting. Opposite, above right: Smaller dining table is convenient to the kitchen door. Below right: The Tahitian 18th-century ceremonial breast gorget in the niche was a trophy of one of Captain Cook's expeditions.





In their mixed-use project in Hoboken, their Singapore skyscrapers, and the guest rooms of the new TriBeCa Grand Hotel in Manhattan, architects Calvin Tsao and Zack McKown have created oases of serenity amid the urban bustle. It was this gift for tranquillity that led a doctor who lives and practices in Connecticut to commission the partners to design his urban quarters in a downtown New York loft. No pied-à-terre, the setting was 4,300 square feet of raw manufacturing space, and the goal was a comfortable home base for enjoying New York's cultural richness, one that would double as a backdrop for a stunning collection of Oceanic art.

The collection was begun 25 years ago, when the doctor undertook a fellowship in rural health care based in West Papua, New Guinea. "The Pacific islands where the art comes from are places with expansive light and space," the doctor explains; he felt it important that the objects stand in their accustomed ambience. The architects' floor plan, furnishings, and palette defer to these works with a brilliant, dark Brazilian wood floor "to root the art," in Tsao's words. Half a dozen shades of white, with the lightest on the ceiling, enhance the ever-shifting play of daylight and shade.

"We wanted to celebrate the luxury of the space while at the same time providing a coziness within it," Zack McKown explains. Thus the architects left open a large portion of the loft—2,800 square feet—but delineated areas for relaxing, dinner, and breakfast with furniture they designed or selected for the purpose. The entire north wall provides banquettes and generous cabinets for books and audio equipment, and their depth provides a sense of solidity often lacking in lofts. "You don't need to look at everything you own," McKown adds. Guest and master bedrooms—each with its own marble bathroom—plus a study and a sleek galley kitchen complete the retreat.

Walls of windows facing north and east bath the works of Oceanic art in natural light. Opposite, clockwise from top left: Wood figure that once stoo tall on a post outside a chief's house in Sentani is the first work seen by arriving guests. A niche behind the dining table holds a shell-inlaid shield from the Solomon Islands. Sleek stainless-steel galley kitchen has custom cabinets and Gaggenau stove. Spear, drum, and canoe prow are embellishe with head-hunting symbols; they are displaye on a wood platform designe by Tsao & McKown.









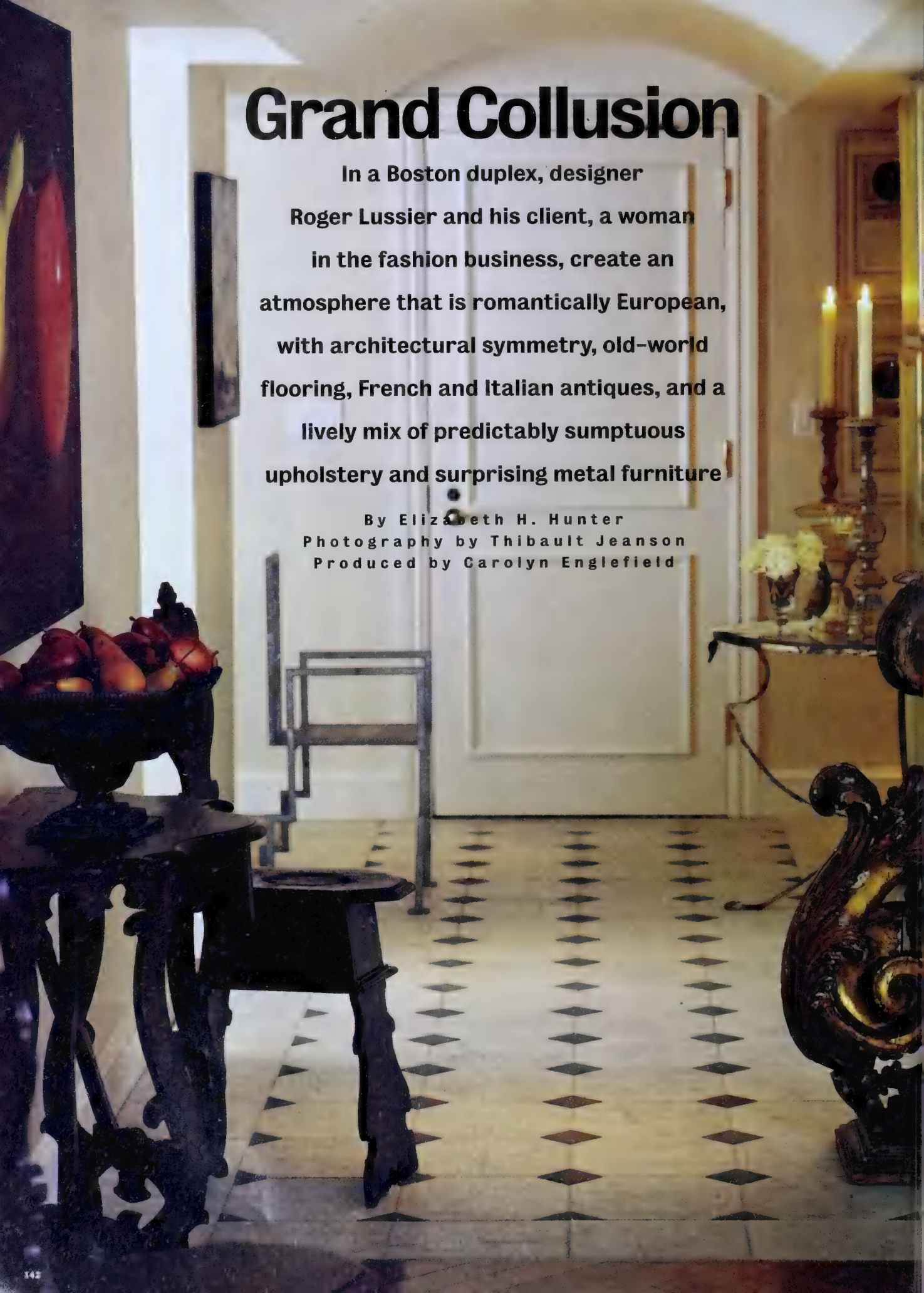
The two bedrooms are lean, handsome invitations to repose, each with a custom bed. Above: Abstract photograph in the guest bedroom by Adam Fuss, Cheim & Read Gallery. Right: Horsehair-and-lacquer headboard with built-in shelves prevents clutter. Hunting horns from West Papua hang above. Opposite: Throughout the loft, the architects mixed modern classics with their own designs. Forming a seating area in the master bedroom are 1950s chairs by Pierre Paulin and a table of the same era by George Nakashima. The window reveals a typical New York cityscape—rooftop water tanks. At far right is a woven mask from West Papua once used for ceremonies to initiate boys into manhood



Grand Collusion

In a Boston duplex, designer Roger Lussier and his client, a woman in the fashion business, create an atmosphere that is romantically European, with architectural symmetry, old-world flooring, French and Italian antiques, and a lively mix of predictably sumptuous upholstery and surprising metal furniture

By Elizabeth H. Hunter
Photography by Thibault Jeanson
Produced by Carolyn Englefield





In this Back Bay living room, the satin-covered banquette is flanked by pennant-shaped torchères of stainless steel. Mirror with a damask-covered frame standing against the wall is a signature design of decorator Roger Lussier, who originally made a name for himself as a trend-setting framer. To dress up a metal-base dining table, he added a marble top with a Greek key border. Opposite: Italian furniture—hall chairs, small console, huge gilded bracket—dominates the foyer. Metal chair is a prototype designed by Ettore Sottsass.

Double glass doors (above) open to the terrace that captured Betty Ann Blum's heart. The high-back banquette, ottoman, slipper chairs, Italian armchairs, and a smaller banquette in the far right corner are all dressed up in luxurious satins and silks. Below: Small lacquered table from Takashimaya stands beside steel coffee table. Banquette satin from Webster and Co.; silk on small banquette and stripe on slipper chairs, both from Scalamandré; tiger-striped velvet, Brunschwig & Fils.

He admires her daring. She trusts his taste. He applauds her willingness to try off-beat antiques even when she doesn't love them right away. She raves about his innovative framing of prints, drawings, and mirrors (the field in which he began his career) and likes to show visitors to her Back Bay apartment how cleverly he has hung each one. She likes "planned clutter," which meshes with his belief in continuing to add to rooms even after they are adequately furnished. The mutual admiration society that designer Roger Lussier and client Betty Ann Blum belong to is somewhat unusual in the world of decorating. Even when they disagree—as, for example, when she bought a Victorian shell-encrusted screen that he hates—they are able to joke about it.



The screen is an exception, for Lussier usually approves of Blum's purchases and is especially thrilled with her iron or steel finds. "I don't like anything *expected*," he says, relishing the surprise of sharp-edged metal pieces—dining table pedestal, modern steel torchères, a coffee table made of rust-colored girders—mixing with lustrous old Italian tables, French chairs in tiger-print silk velvet, a high-back Coco Chanel–style banquette, and taffeta curtains billowing like ball gowns. As far as surprises go, the bare gleaming floors and pale walls of Blum's apartment are a dramatic contrast to the public spaces of an apartment building decorated in

The opening between library and living room is framed by salvaged columns (above). Neither room has a rug because Roger Lussier finds bare floors "refreshing." Although English, the painted bookcase has a playful Italianate look. It's one of the Lussier choices that Betty Ann Blum was uncertain of but agreed to try. "She's unlike most people, who are not open to new ideas," the designer says fondly. Below: Lussier's damask-framed mirror reflects the intricately curved base of an Italian table.

men's club fashion, with dark paneling and forest-green carpet.

Blum's duplex had paneling too—the banal pine variety—when she first saw it, but that didn't keep her from falling in love with its terrace and leafy vistas of Boston's Public Garden. Before Lussier came on the scene, Blum "took the place down to the firebrick—everything went but the plumbing lines" and built it back to look as European as possible. An Italophile who lived in Florence part-time for years, Blum lined up doors for pleasing symmetry and laid the herringbone white oak floors in the living room and library as well as the charcoal "truffled" pale marble floor in the foyer, which Lussier later



honed to get rid of its shiny new look.

"We couldn't do any fancy moldings here because the ceilings are so low," says Blum. Lussier painted the walls of living room and library an elusive pale gray with a striéd glaze so subtle you must come within a foot of the wall to see it. "I like walls to be almost non-existent, not really part of the decoration—that way they don't dictate," he says. (Exception: the blue of Blum's bedroom.) Strong wall colors are generally too limiting for a designer who likes to keep open his options to add furniture and *objets* in the future. "Decorating is an on-going project," says Lussier. "As we continue to find more things for Betty's rooms they will become even more voluptuous."



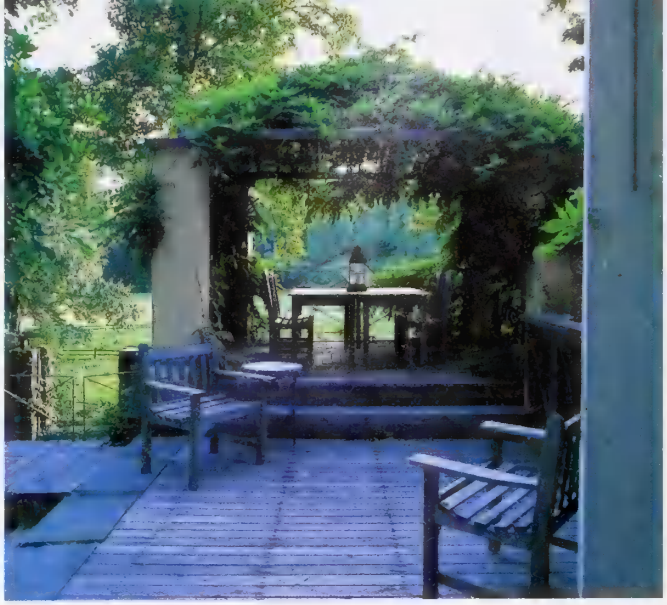






Roger Lussier found the blue silk for the table skirt and curtains in Betty Ann Blum's luxurious bedroom in an out-of-the-way shop and bought the entire stock. "It may have been hand-loomed in China because it's only 24 inches wide," he speculates. He liked the rich color so much he allowed himself to use it for the walls. Gilded chair belonged to Blum's grandmother; silver-framed mirror and table lamp, originally made for candles, are Venetian. Opposite, clockwise from top: Lussier designed the headboard in a classic Italian shape, had it upholstered in a documentary cut velvet by Italy's Bevilacqua. An antique headboard Blum loves was made into a shelf for the master bath's tub enclosure. The arrangement of mirrors and an ancient carving in the powder room is a typical Lussier gesture.

FOR MORE DETAILS, SEE READER SERVICE INFO







DEEP GREEN

A visionary couple turn the ruins of several outbuildings into a romantic sunken garden, verdant with a lush tapestry of vines and shade-loving plants

The bones of this vertical garden in Tuxedo Park, New York, were the two-story stone walls and foundations of former service buildings set into a hillside. Decks of cedar now connect house with gazebo (top) and house with garden (right). A small patch of lawn (above) overlooks the sunken garden.



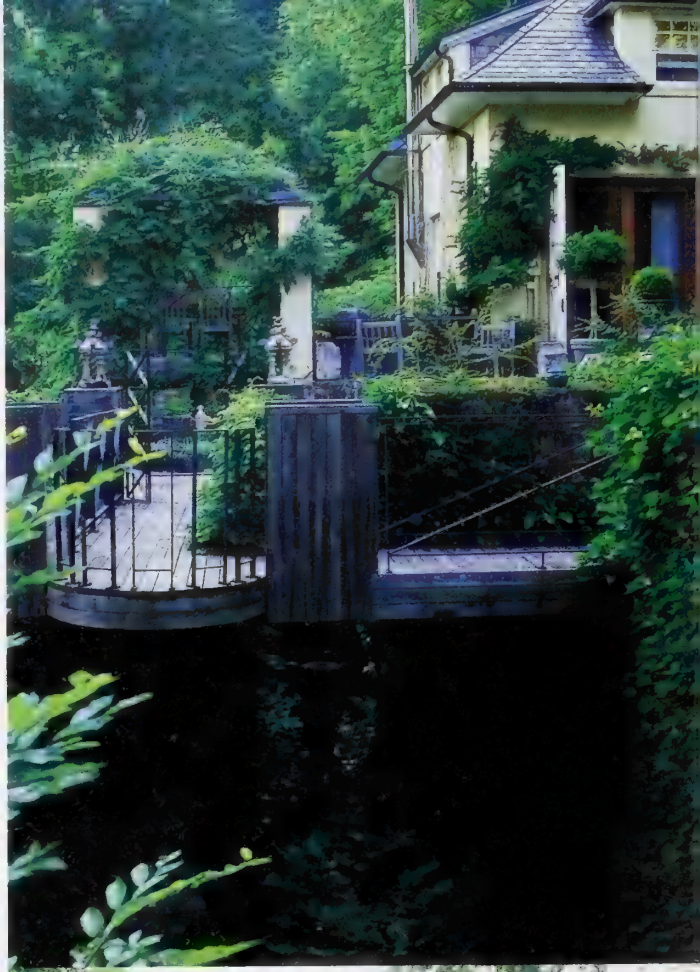
By Page Dickey. Photographs by Richard Felber. Excerpted from *Inside Out: Relating Garden to House*. To be published by Stewart, Tabori & Chang, October 2000

The tiny toy of a house, painted pale yellow, comes as a surprise in Tuxedo Park, New York, a gated enclave where wealthy New Yorkers have escaped for the summer since before the turn of the last century. Here vast shingled edifices are the norm, their wraparound porches endowed with views of pine and oak forest, of a shimmering lake, and, sometimes, in the misted distance as if from another world, of the Manhattan skyline. Joe and Anne McCann's diminutive house, on the other hand—stucco not shingle—is tucked away at the foot of a hill with no more expansive a view than a neighbor's meadow, where deer graze in the early morning sun. Their property, a mere 100 feet by 150 feet, is a postage stamp by Tuxedo Park standards.

The McCanns' house, a former garage, is all that remains of a cluster of outbuildings once belonging to a great hundred-year-old estate; the wooden structures were destroyed by fire in the 1930s. When the couple discovered the property fifteen years ago, the tall doors of the garage were sealed shut and a stone ruin yawned fifty feet beyond it—the two-story-deep walls and foundations of a servants' house, a stable, and smokehouse, all filled with the collapsed debris of the fire.

But the McCanns were charmed by the size of the stucco building, which had been converted for living some years before. It was perfectly suited to their needs as weekenders without children. They were also intrigued by the ruin, appreciating its romantic aura and its potential to become the bones of a garden.

To redo the inside of the house and to create a connection between it and the future garden in the ruins, Joe and Anne called on an architect friend, Michael Manfredi. He and his partner, Michael De Candia, built a cedar deck out to one side of the house, over the ruins, then designed a gazebo over the old smokehouse. Suggesting the house in miniature, this playful structure has four yellow stucco pillars supporting wooden beams now entwined with a canopy of wisteria. Deck and gazebo not only connect house to garden but also extend the McCanns' living space. "It's a totally inside-outside situation," says Joe, "because there's not a lot of room indoors." Steps and more *(Continued on page 180)*





Verdancy, counterclockwise from top left: A semicircular lookout with iron railing gives visitors their first view of the garden below. Blue chairs and a pot of orange clivia are the only spots of color in this green garden, with vine-laced walls and leaf-patterned floor. A small waterfall, set in what was once a window in the old wall, splashes down to the sitting area; iron gates in the arches keep deer out of the sunken garden. Stone portals, draped with climbing hydrangea, were probably once part of the old estate's barn and now open to a small lawn.



Lightening up



Recently New York designer Vicente Wolf went back to an apartment he designed almost twenty years ago and toned down the colors and the theatrics. These days, he feels, you don't have to shout to make a statement

By Christine Pittel Photography by Jonn Coolidge Produced by Dara Caponigro



With a mix ranging from Baroque candlesticks to austere Parentesi lamps, the living room looks utterly contemporary. Seating is maximized by the sleek banquette slipcovered in Ondine by Manuel Canovas, with more Canovas satin on the pillows. A Chinese armchair, a linen-covered club chair, and an Eames chair round out the conversation group. The circular two-level ebonized wood-and-bronze table is from VW Home. A cashmere shawl from Anichini picks up the pink.

Once this was a black-tie Manhattan apartment, with dark slate floors, white lacquered walls, and gray-flannel upholstery electrified with touches of scarlet. A grand piano stood on a platform near the entrance, dramatically spotlighted. "It was a nighttime space, geared for entertaining large groups of people," says Vicente Wolf, who originally designed the Upper East Side home back in the 1980s for Jane and Raymond Epstein (she's part owner of the Judson Grill restaurant, he's a private investor). "They wanted guests to walk in the door and say, 'Wow!' But times change. People change." Eighteen years later, the couple asked him to redo the apartment.

By this time Wolf had become a close friend and would have known without asking what they wanted. He retained the original floor plan and key pieces of furniture but softened the hard edges, opening the rooms up to the daylight with a lighter, warmer look.

Wolf discarded the living room's rigid white vertical blinds and replaced them with gauzy shades, flanked by yards of creamy silk curtains. The stark black, white, and red palette changed to taupe, beige, and pink for a more mellow effect. "By muting the colors I turned down the volume throughout the space and made it feel much more relaxed," explains the designer. He was fascinated to see how certain objects were transformed in this new context. A massive slate coffee table that had previously seemed sharply modern now reads more as a natural material and looks almost Oriental next to a newly purchased antique Chinese chair. The clients added another layer of interest with travel souvenirs such as a rope-wrapped African drum.

"We have grown up, and are focusing more on the people

"I'm always impressed with Vicente's eye for detail," says Jane Epstein, pointing out as an example the banquette that virtually wraps around the perimeter of the living room. Wolf slipcovered the original charcoal flannel in deep, rich taupe and lifted it off the ground on chunky gold legs to make it less boxy. The Epsteins had slept on a platform bed upholstered in the gray industrial-strength carpeting of the floors, but now they have a freestanding bed floated against a backdrop of creamy silk curtains. The effect is sensuous instead of severe.

"Now I don't know how I ever lived with all that black," says Jane Epstein. "This apartment shows how a clean, contemporary space can still feel elegant."





Leave Vicente Wolf alone in a room for five minutes and he'll rearrange the furniture. Left to right, from top: He pulled an antique mirror out of the bedroom to add a Baroque flourish to a minimal fireplace. The original lacquered paint finish—on walls and ceiling—stayed. A whimsical collection of gilt-framed mirrors now breaks up the straight lines of a built-in bookcase. Changes are fewer in the study where Wolf nevertheless bleached the wood cabinet and brought in the softness of curtains. A few of the chrome-and-leather Breuer chairs in the dining room are now gentled by slipcovers, an 18th-century French-style bench, with an inverted Wyeth beaker as a fanciful twist.





invite into our rooms rather than on the room itself"





"I wanted to make this a place where the sense of romanc





The deeply inviting custom-made bed was inspired by a wing chair. Bed linens by Pratesi. Vicente Wolf was dreaming of Mies van der Rohe when he designed the bedside table as a pair of floating slabs. Creamy silk curtains practically cocoon the room and camouflage an awkward layout. An upholstered screen adds a contrasting note behind the bed; another under the window masks a radiator. The leaning mirror is a signature Wolf gesture.

SOURCE DETAILS: SEE READER INFORMATION



Mayfair-by-the-Sea

The glamorous Palm Beach style—a happy fusion of grandeur and comfort, formality and fantasy—assumes an English air in a sumptuous house decorated by Keith Irvine

By Martin Filler Photography by Thibault Jeanson Produced by Carolyn Englefield

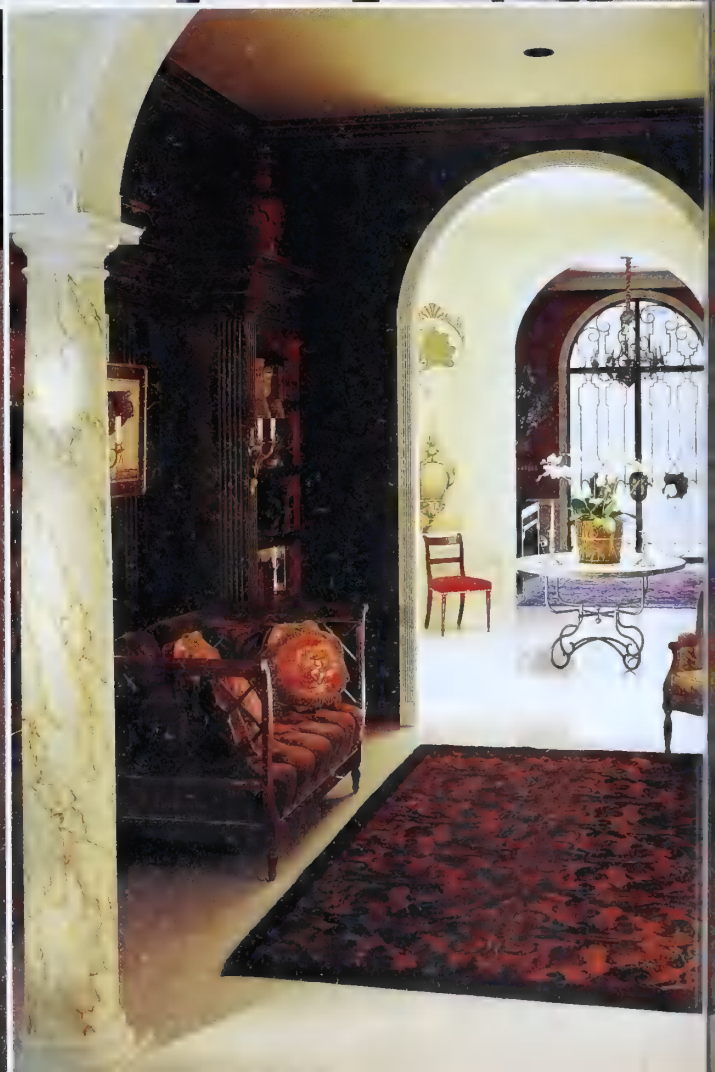


In the legendary resort, this drawing room was inspired by Rex Whistler's 1937 London stage sets for Pride and Prejudice. *Inlaid marble chimneypiece by Robert Adam establishes a bird theme that takes flight in ceiling paintings of an aviary. Overmantel mirror by Thomas Chippendale went to China for its reverse-painted panels. Floral print from Brunschwig & Fils. Ottoman upholstered in striped needlepoint from Clarence House, founded by Keith Irvine's former partner, Robin Roberts.*











The genealogy of decoration is one of the keys to understanding the history of taste. When and where who works for whom has a major effect in transmitting styles across continents and decades, as is clear in the work of the Scottish-born, New York–based decorator Keith Irvine. In 1950s London, Irvine worked for the legendary master John Fowler, whom he recalls as "an inspired teacher and a terrifying tyrant." From Fowler he learned everything about the traditional English style, which at Colefax & Fowler had taken on an American inflection under the influence of Fowler's Virginia-born partner, the redoubtable Nancy Lancaster. Thus when Irvine came to New York in 1958, he had been ideally trained in reinterpreting high English decoration for a well-heeled American clientele.

A glamorous new house that Irvine recently completed in Palm Beach offers a remarkable example of decorating that could have been done at any point during his forty-year career but which few of his fellow professionals could even begin to approach now. Irvine is a rare survivor from the days when encyclopedic knowledge of historical styles, connoisseurship of fine antiques, and experience of the social lives of the rich were necessary requirements for creating rooms in the grand manner. The Michigan-based owners of this Florida house were familiar with Irvine's Anglo-American work, but wanted a scheme with a light, even whimsical touch more suitable for a beach resort than an urban setting. This look the decorator, with one of London's smartest neighborhoods in mind, immediately envisioned as "Mayfair-by-the-Sea."

On a scouting trip to London, Irvine preselected a superb array of antiques that his clients then bought on a two-day spree. The quality is staggering, including a Thomas Chippendale Chinoiserie mirror and a Robert Adam polychrome marble mantelpiece of such historic importance that it took months to obtain an export license to allow it to leave Britain. Knowing that a judicious balance between the magnificent and the quite good is essential even on projects where money is no object, Irvine calmed the show-stopping treasures with what he calls "nice, polite 18th-century English wood pieces" and the comfortable upholstered seating that is a hallmark of his style.

Faux finishes and trompe l'oeil painting add an element of fantasy that leavens the spirit of a house that might otherwise seem too imposing. The circular entry hall is ornamented with illusionistic shell-framed niches inset with make-believe urns, and the drawing room walls are painted to resemble limestone that, in Irvine's words, is "subtly cracked and antiqued, to give the impression that the room has been re-formed inside some old, sun-bleached ruin." Overhead, a lacy framework of faux-bamboo provides perches for a flock of painted birds of the sort seen on fine Chinese porcelains. This imaginary aviary, a decorative idea as old as Pompeii, reminds us of the continuities of interior design, a chain in which Keith Irvine forms a strong link.

The cool neoclassical exterior of the house (above) hints at the grand interiors behind the porticoed façade. Opposite, clockwise from below right: An octagonal top-lit entry hall lies behind the iron-grilled double front door and leads into a dark-glazed library hall with tall bookcases and a Chinoiserie lacquered daybed. The drawing room's polished white marble floors are partially covered with two white-bordered woven rugs from Spain. French windows in the drawing room are hung with unlined curtains of striped silk from Clarence House. The owners are avid card players, so a corner of the drawing room is set with a pair of rare 18th-century Hepplewhite satinwood card tables and Regency-style chairs; spectacular armoire is made of panels from a 17th-century Coromandel screen.







The opulent dining room (above and opposite) is hung with toile de Jouy curtains and hand-painted French wallpaper. Mirror reflects a c. 1830 Dufour painted panel of a classical scene over a William IV sideboard made for a stately home in Devon. Chair stripe by Scalamandré. Top left: The countrified breakfast room, papered in a green trellis pattern from Brunschwig, with curtains of Colefax & Fowler's Honeysuckle chintz and striped wool rug from Patterson, Flynn & Martin. Top right: Trompe l'oeil niches pay homage to British stage designer and decorator Oliver Messel.





Throughout the spacious master bedroom suite (above and opposite), the drawing room's avian motif is reiterated by matching Bird of Paradise wallpaper and chintz, patterned by Brunschwig & Fils after a 19th-century French document. The private sitting room's walls are neatly outlined in contrasting bamboo border by Zuber. A large gilt-framed mirror reflects one of two 19th-century painted French armoires in the high-ceilinged room. A custom four-poster designed by Keith Irvine was hand-painted by Dynaflow. Above it hangs a copy of the two cherubs from Raphael's Sistine Madonna. Red-and-white trellis-pattern carpet throughout is from Stark. Curtains of heavy white matelassé from Schumacher. Bed linens from Schweitzer.



Sorbet colors, silhouettes of black on white, and an airy South Beach kind of glitz give a New York loft the sizzle that a latter-day Holly Golightly would love

Glamour

Photography by Jonn Coolidge *Produced by Olga Naiman*





living room as imagined by House Beautiful, clockwise from center: Philippe Hurel's sofa in Manuel Canovas cotton. Cushions: hot pink moiré from Quadrille, textured oyster by Larsen, Hinson's zebra Ultrasuede. Porcelain lamp from Cap-Sud. Mongiardino nesting tables, R. Louis Bofferding. Coconut Company's metal side chair. Goatskin rug, Intérieurs. John Widdicomb chinoiserie coffee table. Manuel Canovas's toile on Hickory Chair's armchair. Slipper chair by Lee Industries in Stroheim & Romann fabric; trim, Brunschwig & Fils. Lavender curtain fabric from Old World Weavers. Dining table, Property. Aero's 1940s dining chairs. Candlesticks, Alan Moss. Black side chair by Kerry Joyce for James Jennings in Fonthill's pink strié. Mirrored buffet from Coconut Company. Domino prints by Donald Sultan. Fonthill's lacquered side chair and console. Deer, Amy Perlin.


THE LOS ANGELES HOUSE
JOSEF SUDEK

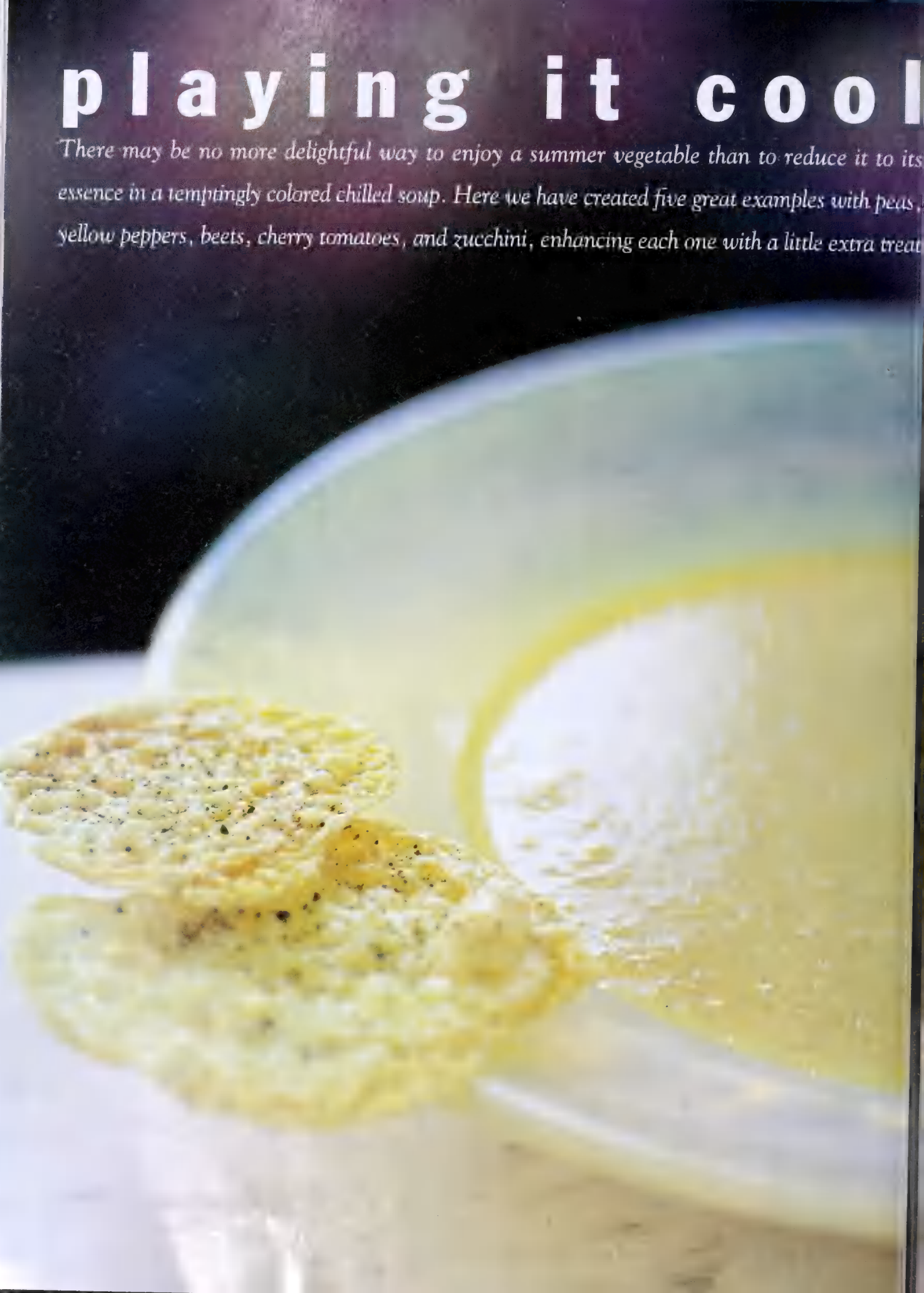


Our young woman's serenely stylish bedroom stars a silver-leaf and beveled-glass mirror bed from Ironies. Bed linens, 120% Lino Casa. Scalamandré apple green pillow shams. Manuel Canovas's Volanges toile covers the duvet. Cowhide rug, Edelman leather. At the foot of the bed, console from Salon Moderne doubles as a desk. On console, bronze palm-leaf bowl, Homer; Swarovski crystal evening bag, Bergdorf Goodman. Slipper chair from Holly Hunt is slipcovered in Quadrille trellis chintz. Mahogany hand-carved pagoda vitrine, Varney & Sons for Kindel Furniture. Directions' small bench wears white polyurethane fabric from Pollack. Christopher Norman's empire green throw. Canteloupe ombre taffeta curtain fabric, Schumacher. Chinoiserie clock, Sentimento. Alan Moss's parchment clock. Star, Amy Perlin.

FOR MORE DETAILS
SEE READER INFORMATION

playing it cool

There may be no more delightful way to enjoy a summer vegetable than to reduce it to its essence in a temptingly colored chilled soup. Here we have created five great examples with peas, yellow peppers, beets, cherry tomatoes, and zucchini, enhancing each one with a little extra treat





This sweet pea soup topped with a tiny pea pod and a sprig of chervil is a pool of contentment in Gien's Wave faience bowl. Opposite: Golden yellow pepper soup is served with raclette crisps in a clear Murano glass bowl from Yalos Casa.



By Jane Ellis
Photography by
Quentin Bacon

Above all, party food for a hot summer day must be refreshing, and chilled soup is something a cook can count on. The examples here also offer the kind of bonus we see more and more in restaurants—a special surprise floating on top to add visual interest as well as a counterpoint in taste and texture. What could be more delectable than a combination of delicate soup and a little something that's crisp and green, or a nice blob of seafood salad? Add them, incidentally, just when serving.

The beet, this year's newly chic vegetable once considered food for peasants, makes a bright appearance. A twist on that retro favorite, jellied madrilène, is lightened with white wine and dressed with caviar. "You might expect a gelatin dish for dessert, but to have it as a savory first course is more unusual," says Rori Spinelli. She is one of our favorite food stylists, and it is she who developed the recipes here.

An important suggestion: Keep summer soups clean and light. Eggplant and the more robust squashes do not work well. Also avoid heavy stocks of chicken or beef, and stick to vegetable essences. For lushness, you can add just a little swirl of cream. Such soups can be puréed in a blender for fuller body, in a food processor for best control of texture, or in a hand-turned mill. None of the following recipes should be frozen.

Have fun with these easy soups. Remove them from the refrigerator about ten minutes before serving to take the edge off the chill and then correct the seasoning. Cold soups tend to need more salt than hot ones do.

A generous dollop of crabmeat is a treasure island in a sea of light zucchini purée served in Crate & Barrel's white porcelain bowl (above left). In Simon Pearce's star bowl, a cool jellied consommé of Sweet 100 cherry tomatoes (left) is garnished with its own fruit plus caviar and crème fraîche. Opposite: Curried beet soup chilled in Aarne crystal cocktail glasses from MoMA gets a crowning dab of cucumber and yogurt raita.

RECIPES FOLLOW · FOR MORE DETAILS, SEE READER INFORMATION



Chilled soup recipes developed for House Beautiful by Rori Spinelli

SWEET PEA SOUP

1 teaspoon unsalted butter
1 small onion, peeled and roughly chopped
5 cups fresh or thawed frozen peas
2 cups vegetable stock
1 tablespoon chopped fresh chervil plus whole leaves for garnish
¼ cup heavy cream
Salt
Fresh pea pods
Freshly grated nutmeg

Melt butter in a skillet over medium heat. Add onion. Cook, stirring frequently, until soft, about 1 minute. Add peas, vegetable stock, and chopped chervil. Bring to a boil. Reduce heat and simmer until peas are very soft. Purée in a food processor until smooth. Thin mixture with heavy cream to taste. Refrigerate until chilled, about 2 hours.

Remove soup from refrigerator. Add salt to taste. Divide evenly among 4 chilled soup plates. Garnish with pea pods, pinch of nutmeg, and chervil leaves. Serves 4.

COLD ZUCCHINI SOUP WITH LUMP CRABMEAT

1 tablespoon olive oil
4 medium zucchini, roughly chopped
3 scallions, roughly chopped
½ bulb fennel, roughly chopped plus 1 tablespoon roughly chopped fennel leaves
2 cups vegetable stock
½ pound lump crabmeat
1 tablespoon plain yogurt
Salt and freshly ground black pepper

Heat olive oil in a sauté pan over medium heat. Mix zucchini, scallions, and chopped fennel bulb together in a bowl. Reserve ¼ cup. Add remaining mixture to pan. Cover pan. Cook, stirring occasionally, until softened, about 12 minutes. Add stock and bring to a boil. Remove pan from heat. Cool slightly. Purée half of mixture in a blender until smooth. Pour into a bowl. Repeat process. Cover with plastic wrap. Refrigerate until cold, about 2 hours.

Mix crabmeat, fennel leaves, reserved zucchini mixture, yogurt, and a pinch of salt together in a bowl. Set aside.

Remove soup from refrigerator. Add salt and pepper to taste. Divide evenly among 4 chilled soup plates. Spoon crab mixture into center of plates. Serve immediately. Serves 4.

SWEET 100 TOMATO CONSOMMÉ

4 cups sweet 100 cherry tomatoes
1½ cups water
½ cup dry white wine
2 sprigs fresh dill
2 sprigs fresh thyme
2 garlic cloves, peeled
Salt
2 packages unflavored gelatin
12 blanched and peeled sweet 100 cherry tomatoes
Crème fraîche
Fresh Sevruga caviar

Place 4 cups tomatoes, 1 cup water, wine, 1 sprig dill, thyme, and garlic cloves in a saucepan. Simmer over medium heat 30 minutes. Remove from heat. Cool. Strain through a fine wire mesh strainer into a saucepan. Discard solids. Add salt to taste. Set aside. Place remaining water in a bowl. Sprinkle gelatin on top. Set aside 1 minute.

Place tomato mixture over medium heat. Simmer 3 to 4 minutes. Stir in gelatin. Remove pan from heat. Cool. Divide soup evenly among 4 soup bowls. Refrigerate until jelled, about 1 hour. Remove bowls from refrigerator. Garnish with tomatoes, crème fraîche and caviar to taste, and remaining dill. Serves 4.

YELLOW PEPPER SOUP WITH RACLETTE CRISPS

1 tablespoon olive oil
1 leek, white part only, roughly chopped
1 clove garlic, peeled and roughly chopped
4 yellow peppers, roasted until black, then peeled and seeds removed
2 cups vegetable stock
1 cup sour cream
Salt
Raclette crisps, recipe follows

Heat olive oil in a sauté pan over medium heat. Add leeks and garlic and sauté over low heat until soft, about 5 minutes. Add peppers and stock. Cook for 15 minutes. Remove pan from heat. Strain into a food processor. Discard solids. Process until smooth. Add sour cream. Process until just incorporated. Pour into a bowl. Cover with plastic wrap. Refrigerate until cold, about 2 hours.

Remove bowl from refrigerator. Add salt to taste. Divide soup evenly among 4 chilled soup plates. Serve with raclette crisps. Serves 4.

RACLETTE CRISPS

Recipe adapted from Hors D'Oeuvres *by Gillian Duffy (William Morrow, 1998)*

¾ pound raclette cheese cut into 1-inch rounds, ¼-inch thick

Place cheese rounds 2 inches apart on a nonstick baking pan. Bake in a preheated 350°F oven until oil bubbles from cheese, about 10 minutes. Do not brown; cheese will become bitter. Remove pan from oven. Immediately remove each crisp with a spatula and place on a cookie sheet. Cool. Makes about 24 crisps.

BEET SOUP WITH RAITA

1 tablespoon olive oil
1 small onion, peeled and roughly chopped
1½ tablespoons powdered curry
2 teaspoons toasted cumin seeds, ground
5 whole cooked beets, peeled and roughly chopped
1 cup vegetable stock
Crushed ice
Raita, recipe follows
Fresh mint leaves

Heat olive oil in a sauté pan over medium heat. Add onion, curry powder, and cumin. Cook over low heat, stirring frequently, until soft, about 5 minutes. Add beets and vegetable stock and simmer 15 minutes. Remove pan from heat. Purée in a food processor until smooth. Pour mixture into a bowl. Cool. Cover with plastic wrap. Refrigerate until cold, about 2 hours.

Remove bowl from refrigerator. Divide soup evenly among 6 chilled two-ounce glasses. Place glasses in a bowl of crushed ice. Just before serving, top with raita and fresh mint leaves. Serves 6.

RAITA

1 medium cucumber, grated and drained
½ cup sour cream
½ cup plain yogurt
1 tablespoon fresh mint leaves, roughly chopped
1 teaspoon toasted cumin seeds, ground
1 teaspoon salt

Mix all ingredients in a bowl. Makes about 1¾ cups. ■

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Continued from page 90

one with its own deck and, under a trellis dripping with bougainvillea, a bolstered daybed big enough for two. It's the perfect place for tuning out the television and losing oneself in a book, which my husband does while I sink into our private plunge pool.

The resort is owned by Bernard and Christina Ong of London's Metropolitan and Halkin hotels fame, so it comes as no surprise that our room is elegant but austere, with only an occasional carved seashell on a door or beam to offer decorative relief. The clean-lined, bleached-Indonesian-teak furniture is made in Bali, and I love the soothing understatement of light wood and sandy colors. I would also be glad to pack the indigo batik bathrobe and matching slippers that curl up at the toes like the prow of a *dhoni*. But I wouldn't mind a headboard on the king-size bed or some artwork on the walls.

Out over the lagoon, at the end of a long wooden pier, the resort's undisputed highlight—a colony of 38 water villas—perches on stilts. Even though the villas are clustered closely together, they are individually angled to afford total privacy. Each has a ladder from its deck down into the sea for cooling off. Inside, the bed faces a wall of windows that looks directly out to sea. "A lot of guests check in at night," a staff member tells me, "and when they wake in the morning they're so surprised to see nothing but blue." They probably think they're still dreaming.

The Hilton Since Hilton took over management of this resort almost two years ago, they've added enough activities to make the Four Seasons seem like a monastery. Every night has a theme, which might include a barbecue by the beach, a performance by a magician, the staff modeling sarongs, or a game of poker or blackjack in the bar to the live tunes of the house band. There are fishing trips, which cost a steep $750 for the day (including three soft drinks), and even banana boats ($15 per person for an hour). Our teenage friends from Lisbon would love it all.

That this is an excellent place for children is confirmed by the swimming pool, with its piped-in music, which swarms with naked pink babies. Even though the resort draws the line at jet skis and televisions, the 100 guest rooms are all strung out in one line next to each other, and we wonder just how quiet our stay here will be.



PLANNING YOUR TRIP

Website **www.visitmaldives.com**—a comprehensive guide.

Getting There There is no easy way to get to the Maldives from the United States, which is why most visitors are Europeans, who come for a minimum of two weeks, and Japanese, who don't seem to stay more than four days. Americans can head East and connect through Europe and Dubai. Those flying West might go via Singapore or Kuala Lumpur. Either way, it's a long trip—but just think of all those frequent flyer miles.

The Resorts **Soneva Fushi Resort,** Kunfunadhoo Island, Baa Atoll. Doubles from $205 to $1,380 (meal plans start at $67 per person per day). 800-525-4800. Website: www.soneva-pavilion.com. **Four Seasons Resort Maldives at Kuda Huraa,** Kuda Huraa Island, North Malé Atoll. Doubles from $490 to $1,350, including breakfast (meal plans start at $50). 800-332-3442. Website: www.fourseasons.com. **Maldives Hilton Resort,** Rangali Island, South Ari Atoll. Doubles from $225 to $625 (meal plans start at $85). 800-445-8667. Website: www.hilton.com. **Banyan Tree Maldives,** Vabbinfaru, North Malé Atoll. Doubles from $415 to $885, including all meals. 800-223-5652. Website: www.banyantree.com

By the time we get to the Hilton we've been thoroughly spoiled, so while we find our room pleasant enough, with a coir rug and coconut-mat headboard, we're disappointed that the bathroom, albeit of the open-air-garden variety, is so small. Our eyebrows shoot up at the white plastic lounge chairs, since we're now used to substantial wooden ones. And we shuddered at the parade of people walking right past our front deck. But we also realize that were we the sort of convivial couple who like to make new friends fast and meet up for drinks or dinner, this setup would make it very easy.

The Italian designers Dolce and Gabbana are fellow guests, staying, we suspect, in one of the 30 over-water villas the Hilton has built on a neighboring island, which connects to the main resort by a footbridge a third of a mile long. Because these villas are built in a row, privacy isn't optimal, although the hotel plans to screen in their verandas.

The water villas are an attractive medley of weathered teak outside and glossy cedar and red oak wood inside, each topped with a thatched roof. Their generously scaled rattan couches, desks, sideboards, and headboards are imported from Indonesia. And these rooms enjoy the most strategic location in all the Maldives for sunset viewing—the islands' westernmost tip: next stop, Africa.

The Banyan Tree The Banyan Tree Resorts in Phuket, Thailand, and Bintan, Indonesia, enjoy fine reputations, which doubtless attracts a following to this outpost in the Maldives. Thai and Indonesian influences abound, whether in the treatments offered in the spa, or the decoration of the rooms. Craftsmen were brought in from Java to create the intricately woven spiral roofs that crown the circular guest villas in a successful attempt to replicate the look of a seashell.

Dominating each guest room, smack in the middle of the shattered-marble terrazzo floor, is a four poster bed from Indonesia draped with mosquito netting. A semicircular daybed is built into the wall and four French doors open onto a deck, which, in >

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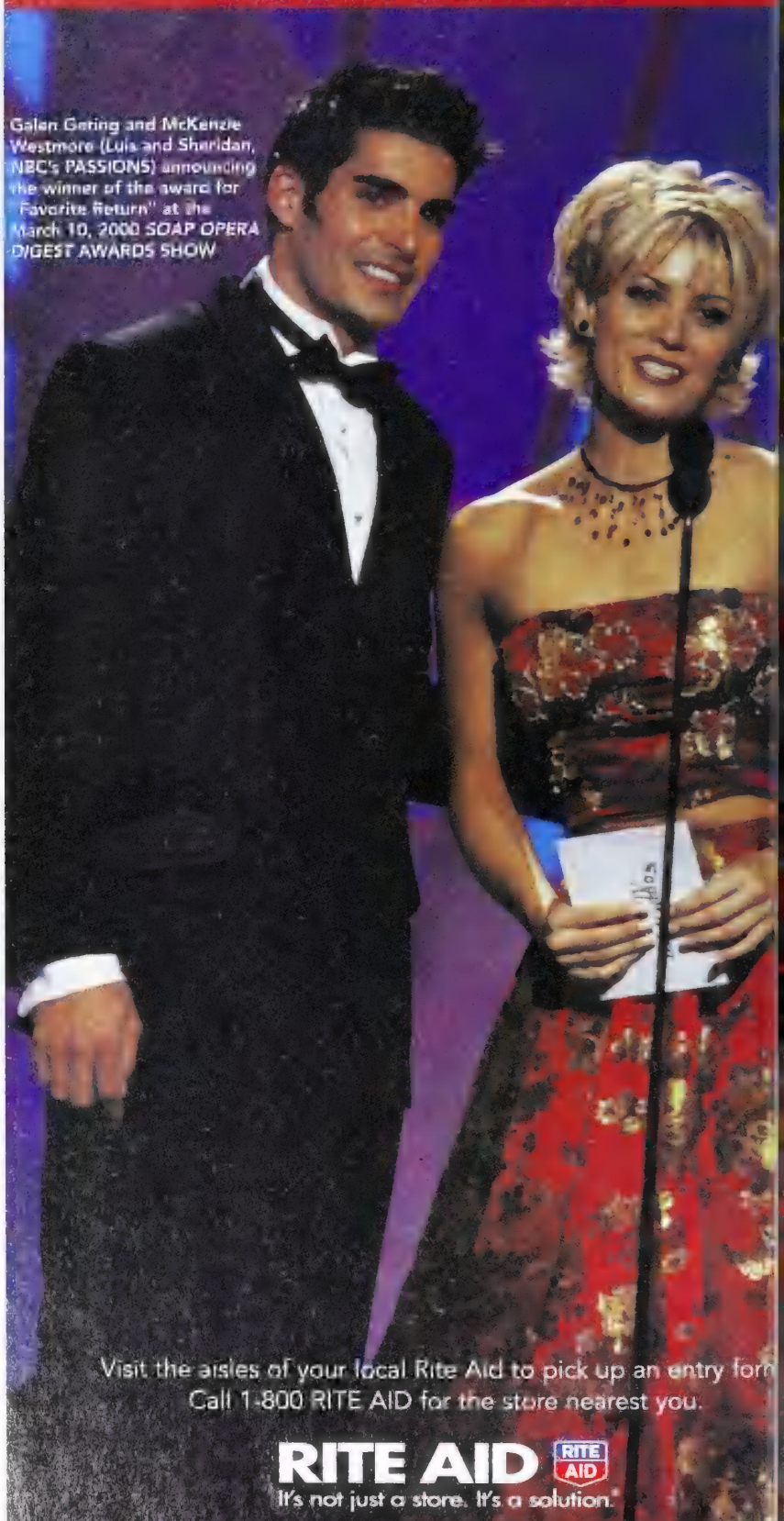
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5. The prize is a trip for two to the 17th Annual Soap Opera Digest Awards Show (show location and date to be determined at a later date), including round-trip coach class air transportation for two from/to city nearest winner's primary residence and hotel accommodations (double occupancy) for 3 days/2 nights. Approximate total value of prize is $3,500 (actual value depends on point of departure and current air fares at time of travel). Cash will not be awarded in lieu of stated prize. No substitution of prize allowed by winner, but Soap Opera Digest and Clorox reserve the right to substitute a prize of equal or greater value. Prize not transferable or assignable. All meals, gratuities and incidentals or other expenses associated with the prize and not specified herein are the responsibility of winner.
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7. Drawing will be conducted by Innovative Systems. Decisions of the judges shall be final on all matters relating to the sweepstakes.
8. All entries and requests become the property of Soap Opera Digest and Clorox and will not be acknowledged or returned. Soap Opera Digest and Clorox will have the right to photograph the winner. Entry constitutes permission to use the winner's name, picture, likeness and city and state of residence for purposes of trade, publicity or promotion for no additional compensation, except where prohibited by law. By participating in this sweepstakes, entrants agree to be bound by these rules and the decisions of the judges.
9. Prize winner and traveling companion must complete an affidavit of eligibility and publicity release within 14 days of notification date or we reserve the right to randomly select an alternate winner. Winner is solely responsible for all insurance fees and applicable federal, state and local taxes.
10. All entrants release Soap Opera Digest, Clorox, and Rite Aid, their affiliates, parents, subsidiaries, directors, officers, employees, and agents and all others associated with the development and execution of this sweepstakes from any and all liability from injury, loss or damage of any kind resulting from participation in this promotion or acceptance or use of the prize.
11. Failure to execute and return any requested document within 14 days of postmark, or return of notification or prize as undeliverable may result in forfeiture of prize. An alternate winner will be selected. All reasonable effort will be made to contact the winner.
12. For the name of the winner available after December 31, 2000, send a stamped, self addressed envelope to: SOAP OPERA DIGEST, 261 Madison Avenue, 9th Floor, New York, NY 10016, Attn: Clorox, "Celebrate with the Stars" Sweepstakes.

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the premium rooms, faces the beach. Each villa has a private walled garden, entered through an Asian-inspired gate.

Orientation of the villas is a key concern at the Banyan Tree, because there are 48 of them on an island so tiny it takes less than fifteen minutes to circumnavigate on foot, so compact you can see from one end straight to the other. Even for a small-private-island lover like me, that's cramped. Another concern: There's no air-conditioning in half the rooms. And no bathtubs at all, a considerable disappointment to the sybarite in me (although some villas do have outdoor Jacuzzis). But sensualists are fully catered to at the resort's newly renovated spa, which became well known when the American supermodel Tyra Banks had her fabulous body wrapped there while on a photo shoot for a *Sports Illustrated* swimsuit issue.

At night, when the pathways are lit to cast dramatic shadows through the palm fronds overhead—and obscure the rather scruffy landscaping—the Banyan Tree takes on a romantic mood. Candles made by an Asian temple craftsman scent the air. Dinner is served, European-style, with a choice of two soups, appetizers, main courses, and desserts. The night we dine the soups are cream of mushroom or a tangy iced sweet corn lemongrass. For a main course, I try the fillet of kangaroo with juniper berry sauce and find it very good.

And then it's time to take the speedboat back over the dark waters. The stars sparkle, but we don't, because we're not headed to another glamorous resort, but for a 1 A.M. flight to Singapore and, eventually, home. ■

Architecture

(continued from page 84)

project in which the 19th-century heart of New York's capital city was ripped out. But Koolhaas's perverse tastes, the architectural equivalent of Prada's off-kilter chic, only heighten his rebel allure. Prada picked up on that and is having him design stores in New York, Los Angeles, and San Francisco.

The architect's penchant for the outrageous has sometimes worked against him. In 1997 he was one of ten semifinalists in the competition for the expansion of New York's Museum of Modern Art. His irreverent response—emblazoning a presentation drawing with the corporate logo "MoMA Inc." and proposing that the museum's beloved sculpture garden be sunk below street level—lost him the coveted commission. In *S, M, L, XL*, Koolhaas quotes the theater director Robert Wilson: "Sometimes you have to say, 'What is the wrong thing to do?' And then do the wrong thing."

Yet Koolhaas has done the right thing far more often, and those brilliantly inventive schemes—like his lithe and lively Netherlands Dance Theater of 1987 in The Hague, one of the best performing arts buildings in recent decades—have won him powerful friends in high architectural places. In 1994 Koolhaas was given a MoMA midcareer retrospective. Though the museum's longtime architectural kingmaker Philip Johnson could not win the museum's current project for his favorite candidate, he did help him land [illegible]ew corporate headquarters for MCA-Universal Studios in Los Angeles, although its future is uncertain. And despite Koolhaas's scathing criticism of Holland's petit-bourgeois culture, he was asked by the Dutch government to design its new embassy in Berlin, where so many other star architects are building.

Unlike most architectural theorists, Koolhaas is skilled at bringing his visions to reality. His largest commission to date—the early nineties redevelopment of 300 acres in the center of Lille in northern France, for which he was master planner—showed that he can win over the powerful politicians who control work of that scope. Apart from his overall conception of the new city-within-a-city, his major contribution was a colossal convention center, the Grand Palais. It's the kind of workaday structure usually left to hacks, and few architects with Koolhaas's artistic ambitions would bother with a building whose interiors are sure to be buried under tons of garish display graphics. But Koolhaas was undeterred. Using cheap, tough materials worked up with imaginative details reminiscent of the pre-Bilbao Gehry, the Dutchman created a container so strong that it fends off any visual assault.

Koolhaas has done very few houses, but all have been memorable, though each is thoroughly unlike its precursor. Two of the finest are in France. The Villa d'Ava, in the Paris suburb of St. Cloud, harks back to the heady excitement of Le Corbusier's domestic designs of the 1920s and '30s. Here, Koolhaas was clearly looking at Corbu's Villa Savoye, a pure white box raised above the ground on slender columns. Yet this house steps beyond its famous prototype, incorporating a sybaritic rooftop swimming pool and fountain with distant views of the Eiffel Tower.

Even more spectacular is Koolhaas's Maison à Bordeaux, completed in 1998 and widely hailed as one of the great houses of the last decade. After an automobile accident left the client disabled, he found his conventional old house had become a "prison." He and his wife then bought a mountaintop overlooking Bordeaux and challenged the Dutch architect to design "a complex house because it will define my world." Rarely has there been a wheelchair-accessible structure whose special function is so undetectable thanks to its dynamic form.

At the core of the three-story concrete-and-glass residence is a platform elevator that allows the husband not only to move with ease from floor to floor but also lets him use the bookshelves that line one wall of the shaft. This is a house filled with action and incident, and it stimulates the imagination as much as it accommodates the limitations of the owner's body. It's also a metaphor for the way in which architecture can free all of us from the handicaps of routine thinking. ■



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Continued from page 151

decking, bounded by elegant iron railings, lead from the gazebo down to a semicircular lookout, where you catch your first glimpse of what is now a romantic walled garden.

Before the McCanns could start planting, however, they had to deal with ruins filled with fire debris and decades of junk: old timbers, iron supports, refrigerators, washing machines. There were also some treasures — immense granite posts and limestone steps and smaller pieces of decoratively carved limestone—probably architectural remnants from the big house. These were saved for steps and ornaments in the garden.

"We thought we could clean it out easily," Joe recalls with a laugh. "But we finally had to hire a truck with giant pulleys and cranes to haul up the big stuff. Then we got some local kids who set up a human conveyor belt from the ruins to the road. They spent two weeks filling a succession of Dumpsters." It was worth the effort. The foundation walls, set into the hillside, drop down two stories to handsome arched openings at the lowest level. In the sunken rooms, Anne envisioned a verdant garden of vines and shade-loving perennials and shrubs.

After the ruin was cleared, Manfredi and De Candia proceeded to design stone steps and terraces wending slowly at angles from the lookout down to the garden floor. Delicate iron railings keep you from tripping as you progress from one level to the next, and also allow for views along the way. At each turn, a wooden seat among pots of lungworts or ferns invites you to linger. A tall iron gate opens into the final sunken room, where you step down to a rich tapestry of ferns and hostas, astilbes, hellebores, Japanese anemones, gingers, and ivies. The walls themselves are draped with a variety of vines—clematis, honeysuckle, variegated euonymus, English Ivy, and climbing hydrangea.

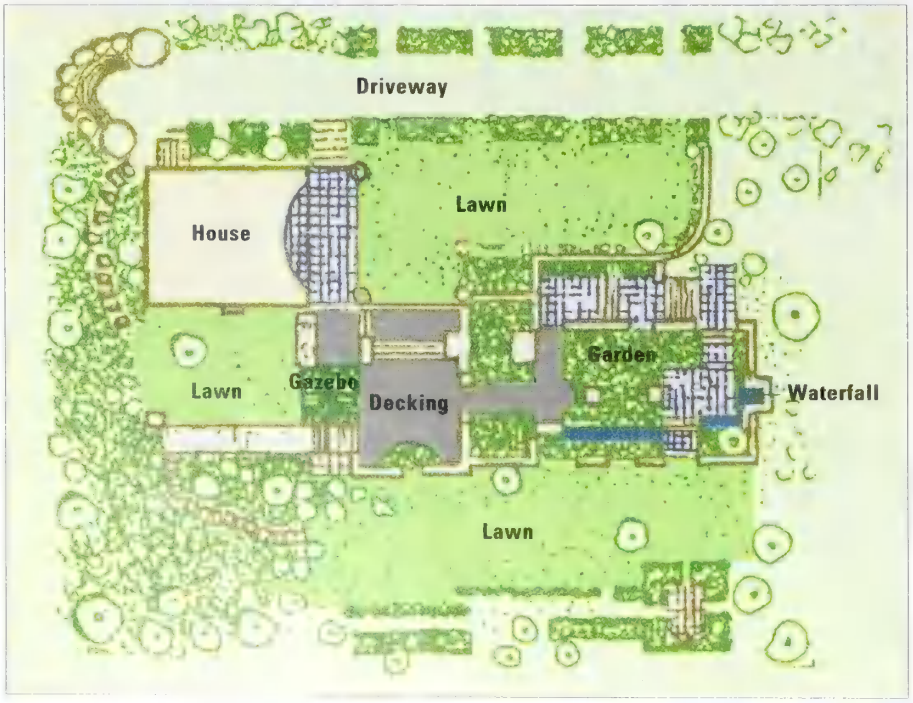
In the center of the back foundation wall, on axis with the lookout and the gazebo (see plan below), Manfredi devised a waterfall. Actually a shelf of water, it sits where there was once a window in the wall and spills gently through several troughs to the lowest level of the garden. The sound of water splashing adds to the romantic mood of this cool, lush world, full of pattern and texture but with little color beside the various shades of green and the lichened gray stone of the walls. Two wire chairs and a table, painted sapphire blue, add a touch of brilliant color. A complementary dash of deep orange is provided by pots of flowering clivia. Anne has a knack with clivias, although perhaps they just love the cool dappled shade of her garden where they bloom all summer.

As city apartment-dwellers, Joe and Anne had never gardened together, but it seemed natural to do so here in the country. Joe had worked for many years as head of public affairs at PepsiCo in Purchase, New York, and during his tenure had been responsible for overseeing the famous garden there designed by Russell Page. For Anne, a former dress designer for many years, creating a garden was just another kind of artistic endeavor.

Larry Labriola, a protégé of Russell Page's and head of garden maintenance at PepsiCo, helped construct the McCann project. He and his crew built the stone steps and terracing, and supervised the planting of trees and shrubs. Labriola in turn persuaded landscape architect François Goffinet, Page's successor at PepsiCo, to come to Tuxedo Park and offer structural ideas and advice about what to plant at the perimeters of the property for privacy.

Although Anne originally sought help in devising a plant list for the garden in the ruins, the end result is her own doing. She listened to ideas, tried plants, eliminated those that didn't flourish or look right to her eye, and kept experimenting with leaf shapes until she was satisfied with the picture she was creating. Bleeding hearts and wild geraniums were discarded as too ephemeral. "I wanted substantial leaves and woody things that would last," she said.

Even though the McCann property is small, its different levels give the illusion of a much bigger garden. You are not aware of what the stone walls conceal until you walk across the deck from the gazebo and lean out from the semicircular iron railing to peer two stories below. Because Manfredi and De Candia designed the steps and terraces down into the garden in a zigzag fashion, first in one direction, then in another, you see a new view as you descend. A sense of surprise—always an important element in garden design—is achieved in a masterly way here at the McCanns'.



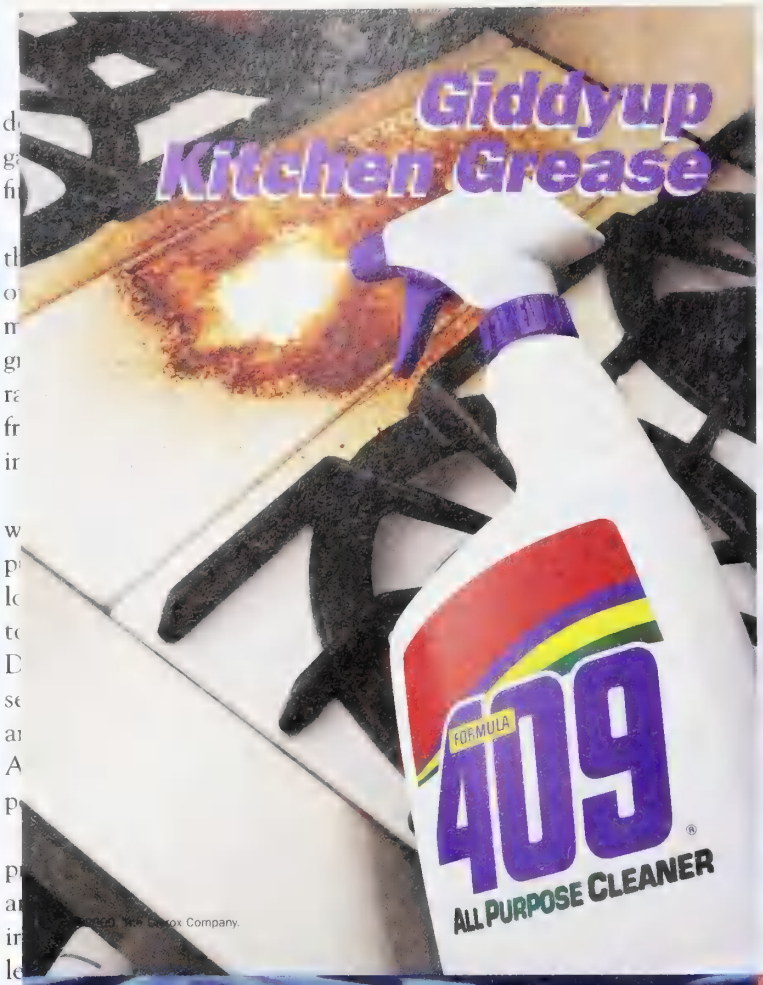
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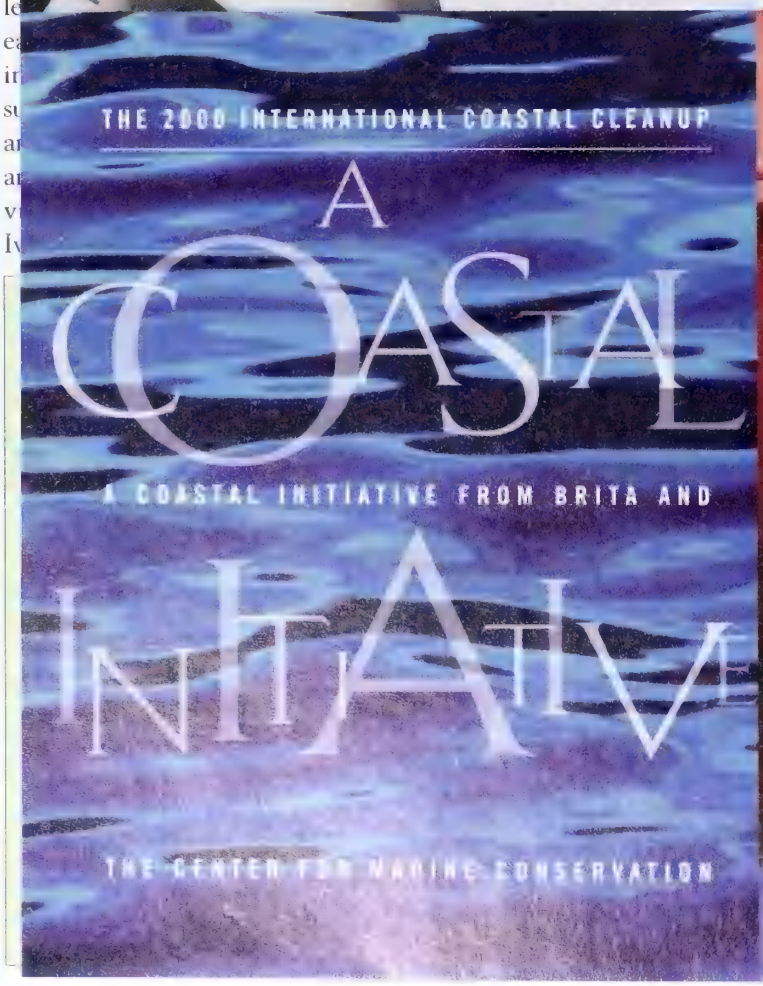


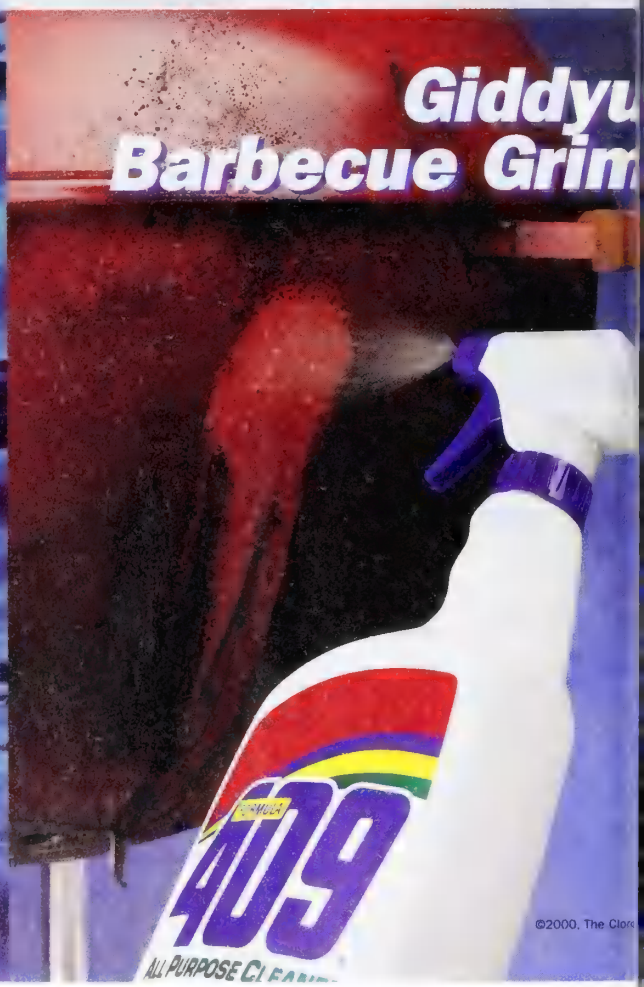
Dear Reader,

Suggestions for new ideas and projects come across
desk every day. And every once in a while, something
comes my way that makes me stop and think. This i
when I make sure *Coastal Living* is doing all it can to
help and that's why I jumped at the chance to create
an announcement about the Center for Marine
Conservations International Coastal Cleanup and on
of its sponsors, The Brita Products Company, the le
ing manufacturer of quality water filtration product



For the past 14 years, the Center for Marine Conservation (CMC) has organized the International Coastal Cleanup, the largest volunteer effort for marine environmental conservation. And once again in 2000, they're recruiting harder than ever in an effort to make this event even larger.







I urge you all to mark your calendars for September 16, 2000 and join the CMC, Brita and other volunteers at the waterway nearest you to participate in this Cleanup effort. To find out more information about the Cleanup, to learn the name of your local coordinator, or to coordinate your own beach cleanup, call 1-800-CMC-BEACH. Thanks to the CMC and Brita for helping preserve our coasts.

Best regards,

Burton Craige
Publisher, *Coastal Living*

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ches all around the world to gather trash and marine
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years to come.

an water is also important to the folks at Brita, so
the past four years, they've joined forces with the
IC to help promote the Cleanup effort. As a thank-
to everyone who volunteers, Brita will give away a
pon for a free Fill & Go Water Filtration Bottle as
l as a coupon for $10 off any Brita pitcher or faucet
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SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER See reader information for "Glamour," page 166.

43 STYLE BEAT Items are through the following sources. *Page 43:* **1. Lounger**—Sawaya & Moroni (M), 011-39-02-86-39-52-12. **2. Linen-covered chairs**—Cappellini Modern Age (R), 212-966-0669 (New York). **3. & 4. Elliptical sofas**—M2L (R), 800-319-8222 (New York). **5. Red screen**—Fornasetti (M), 011-39-02-65-92-341. **6. Chair and ottoman**—B&B Italia (M,R), 212-758-4046 (New York). **7. Sofa**—Ernest Stoecklin (M), 201-585-9420. **8. Chaise**—Vladimir Kagan Design Group (M,R), 212-289-0031 (New York). **9. Felt armchair**—Scarabas (M), 011-31-20-622-8223. **10. Lounge chair**—DDC (R), 217-685-0800 (New York). **11. Poufs**—Moss (R), 212-226-2190 (New York); Luminaire (R), 800-494-4358 (Chicago); Luminaire (R), 800-645-7250 (Miami); Limn (R), 415-543-5466 (San Francisco); Modern Living (R), 310-657-8775 (Los Angeles); Centro (R), 314-454-0111 (St. Louis); Functions (R), 310-451-4284 (Santa Monica); Form + Function (R), 888-722-9992 (Indianapolis); OLC (R), 215-923-6085 (Philadelphia). **12. Sofa**—Luminaire (R), 305-437-7975 (Miami); Repertoire (R), 617-426-3865 (Boston). *Page 46:* **1. & 2. Table**—Spazio (R), 305-947-0800 (Miami); Italian Design (R), 617-731-4222 (Brookline, MA); Cantoni, 888-CANTONI (Dallas). **3. Container units**—L.A. Haute (R), 310-854-5900 (Los Angeles). **4. Chaise longue**—Moss (R), 212-226-2190 (New York); Luminaire, see above; Limn, see above; Modern Living, see above; Centro (R), 314-454-0111 (St. Louis); Functions (R), 310-451-4284 (Santa Monica); Form + Function (R), 888-722-9992 (Indianapolis); OLC (R), 215-923-6085 (Philadelphia). **5. Chair**—Ernest Stoecklin, see above. **6. Hanging lamp**—Ron Arad (M), 011-44-20-72-84-49-63. **7. Sideboard**—Spazio, see above; Italian Design, see above; Cantoni, see above. **8. Table**—Forma & Design (R), 203-855-9325 (Norwalk, CT). **9. Container**—Kartell (R), 212-966-6665 (New York). **10. Table**—Fontana Arte USA (M,R), 310-247-9933 (Los Angeles). **11. Shelving system**—Zero US Corp. (M), 401-724-4470. **12. Lucy chairs**—NFK International Group (M), 718-499-4850. *Page 48:* **1. Modular sofa**—Modern Living (R), 310-657-8775 (Los Angeles); Limn (R), 415-543-5466 (San Francisco); Current (R), 206-622-2433 (Seattle); Troy (R), 212-941-4777 (New York); Luminaire, see above. **2. Rug**—Counterpoint (M), 888-545-5073. **3. Handplaited rugs**—Repertoire, see above; Moss, see above; Current, see above. **4. Fractalic**—Umamy (M), 011-97-23-51-00-107. **5. Coffee table**—Totem (R), 212-925-5506 (New York); Arango (R), 305-661-4229 (Miami); Adesso (R), 617-451-2212 (Boston); Arkitektura (R), 248-646-0097 (Birmingham, MI); Current (R), 206-622-2433 (Seattle); Casa Di Oggi (R), 305-933-1022 (Miami); Domus (R), 404-872-1050 (Atlanta); Gallery Americas (R), 919-929-1002 (Carborro, NC); Voltage (R), 513-871-5483 (Cincinnati); Limn, see above; Mossa Center (R), 314-241-5199 (St. Louis); Minima (R), 215-922-2002 (Philadelphia); Ray Langley (R), 504-522-2284 (New Orleans); Smink (R), 214-350-0542 (Dallas); M2L (R), 800-319-8222 (New York). **6. Bed**—Hiiko (R), 415-453-1600 (San Francisco); Interni (R), 212-421-3221 (New York); Menzie International (R), 310-475-2331 (W. Hollywood). **7. Computer table**—Sottsass Associati/Green (M), 011-39-05-87-75-66-71. **8. Bookcase units**—Cassina (M,R) 800-770-3568. **9. Sofa**—See Spatial (R), 212-228-3600 (New York); See Spatial (R), 310-385-1919 (Los Angeles); Casa di Oggi, see above; Linea Italia (R), 718-769-3212 (Brooklyn, NY); Italmoda (R), 248-549-1221 (Royal Oak, MI); Hiiko, see above. **10. Aluminium cupboard**—Troy, see above. **11. Oak table**—DDC, see above; Repertoire (R), 617-426-3865 (Boston). **12. Metal bed**—Cappellini Modern Age (R), 212-966-0669 (New York). *Page 50:* **1. Felt chair**—Modern Living (R), 310-657-8775 (Los Angeles); Limn, see above; Current, see above; Troy, see above; Luminaire, see above. **2. Table**—Spazio, see above; Italian Design (R), 617-731-4222 (Brookline, MA); Cantoni, see above. **3. Table**—M2L (M), 800-319-8222 (New York). **4. Laminated table**—Young Designers Factory by Grassi & Corbetta (M), 011-39-031-78-21-14. **5. Lounger**—Fontana Arte USA (M); 310-247-9933 (Los Angeles). **6. Standing mirror**—Spazio, see above; Italian Design (R), see above; Cantoni, see above. **7. Rattan-based table**—Forma & Design (R): 203-855-9325 (Norwalk, CT). **8. Chair**—Totem, see above; Arango (R), 305-661-4229 (Miami); Adesso (R), 617-451-2212 (Boston); Arkitektura (R), 248-646-0097 (Birmingham, MI); Current (R), 206-622-2433 (Seattle); Casa Di Oggi, see above; Domus (R), 404-872-1050 (Atlanta); Gallery Americas (R), 919-929-1002 (Carborro, NC); Voltage (R), 513-871-5483 (Cincinnati); Limn (R), 415-543-5466 (San Francisco); Mossa Center, see above (St. Louis); Minima (R), 215-922-2002 (Philadelphia); Ray Langley (R), 504-522-2284 (New Orleans); Smink (R), 214-350-0542 (Dallas); M2L, see above. **9. Desk**—Limn, see above; Arkitektura (R), 248-646-0097 (Birmingham, MI); Current (R), 206-622-2433 (Seattle); Domus, see above; Geary Design (R), 941-594-1600 (Naples, FL); Luminaire, see above; M2L, see above; Modern Living (R), 310-657-8775 (Los Angeles); Repertoir, see above; The Magazine (R), 510-549-2282 (Berkeley, CA). **10. Table**—IN EX (R), 310-393-4948 (Santa Monica); Frederic Williams Interiors (R), 212-686-6390 (New York); The Magazine (R), 510-549-2282 (Berkeley, CA); Casa di Oggi, see above; Luminaire, see above; The Morson Collection (R), 312-335-9414 (Chicago). **11. Armchairs**—Young Designers Factory by Grassi & Corbetta, see above. **12. Screen and folding partition**—Schat Import Agency (M), 336-861-5386. *Page 52:* **1. Curved lighting modules**—Studium V (R), 212-486-1811 (New York). **2. Bamboo table lamp**—Fontana Arte USA, see above. **3. High-tech lamp**—Snowcrash (M), 011-46-84-42-98-10. **4. Spine-like lamp**—Oluce (M), 011-39-02-98-49-14-35. **5. Floor lamp**—Leucos USA (R), 732-225-0010 (Edison, NJ). **6. Lanterns**—Studium V (R), see above. **7. Hologram light**—Ingo Maurer (M,R), 212-965-8817 (New York). **8. Accordian table lamps**—Domus (R), 800-432-2713 (Atlanta); Limn, see above; Arkitektura (R), 248-646-0097 (Birmingham, MI); Current (R), 206-622-2433 (Seattle); Geary Design (R), 941-594-1600 (Naples, FL); Luminaire, see above; M2L, see above; Modern Living, see above; Repertoire, see above; The Magazine (R), 510-549-2282 (Berkeley, CA). **9. X-ray light**—Fontana Arte USA (R), see above. **10. Candlelike lamps**—Leucos USA, see above. *Page 54:* **1. Winged lights**—Standard Lighting (R), 212-679-6388 (New York); Gracious Home (R), 212-517-6300 (New York); Superior Lamp & Lighting (R), 212-677-9191 (New York). **2., 7., & 10. Organdy and tulle lamps**—Artemide (M), 631-694-9292. **3. White Paraffin table**—AG International (M), 805-563-5444. **4. Tiered lamp**—Oluce (M), 011-39-02-98-49-14-35. **5. Adjustable hanging lamp**—Fontana Arte USA, see above. **6. Stackable lights**—AG International, see above. **8. Globe-shaped light**—Ron Arad Associates (M), 011-44-20-72-84-49-63. **9. Chandelier**—Flos USA (R), 631-549-2745.

60 CAMERA-READY *Designer:* **Sharon Simonaire,** 216 W. 18 St., Ste. 1102, New York 10011; 212-242-1824; Fax: 212-242-1037. *Florist:* Prudence Designs/floral design by Arturo Quintero, 235 W. 18 St., New York 10011; 212-791-1356.

70 LIGHT OPERA *Page 70:* **Sconce,** Campaign #4799A—Niermann Weeks Co. (T); 212-319-7979. **Ceramic Centerpiece,** vintage Haeger Pottery, $95; **Glass vase,** 12" height, $75—Aero Ltd. (R,T), 132 Spring St., New York 10012; 212-966-1500. **Decorative balls**—Lorin Marsh (T); 212-759-8700. **Lucite chair**—Nancy Corzine (T); 212-223-8340. *Page 72: Top row, left to right:* **Gilt bronze sconce,** The Modern Sconce #AS-24636; **2-light sconce,** Sunburst Applique #274.2/1—Christopher Norman (T); 212-644-4100. **Sword sconce,** by Kevin McCloud—Lampworks, Inc.(T); 212-750-1500. *Middle row, left to right:* **Crystal sconce,** #7855H Rivendell, $540—Gracious Home (R); 888-452-2285. **Glass sconce,** Venetian—Lorin Marsh, see above. *Bottom row, left to right:* **Giltwood sconce,** #Celestial #1038, by Paul Ferrante—John Rosselli & Assoc. Inc. (T); 212-593-2060. **Mirror-back sconce,** Granville #WL24—Vaughan (T); 212-319-7070. *Page 74: Top row, left to right:* **3-light wall sconce,** Adams style—Design 18 (T); 212-753-8666. **2-light wall sconce,** #1039 Abby, by Ironware International—through John Rosselli & Assoc. see above. **2-light wall sconce,** Reference Sconce-French Collection—Carole Gratale (T); 212-838-8670. *Middle:* **Shell wall sconce,** Grotto #5590, $400—Currey & Co. (T); 404-885-1444. *Bottom, Left to right:* **3-light wall sconce,** #170 Olivia—Ironware International (T); 615-269-5657. **2-light wall sconce,** #1022 Paramount—20 Century Lighting (T); 310-360-0416. **2-light leaf-form sconce,** #5370 Arcadia, $350—Currey & Co., see above.

126 THE PUCCI PERSPECTIVE *Pages 126 to 135:* **Fabric**—Antico Setificio Fiorentino (factory and showroom), Via L. Bartolini 4, 50124, Florence, Italy; 011-39-055-213861; fax: 011-39-055-218174. *Antico Setificio Fiorentino,* orders: 011-39-055-64831; fax: 011-39-055-641257.

136 MATTERS OF AMBIENCE *Pages 136 to 141: Architect:* **Tsao & McKown,** 20 Vandam St., New York 10013; 212-337-3800; fax: 212-337-0013. *Principals:* Calvin Tsao, Zack McKown. *Lighting consultant:* William Armstrong Lighting Design, 310 Riverside, New York 10025; 212-749-5658. *Interiors:* Tsao & McKown, see above. **Size:** 4,300 sq. ft. **Cabinets,** custom by architects. **Floors,** Brazilian walnut. **Lighting:** Nulux, Inc. (T); 718-383-1112. **Hardware; fireplace,** custom by architects. *Living room:* **Sofa,** custom by architects. **Fabric**—Rogers & Goffigon Ltd. (T) 212-888-3242. **Pillows**—Fabrica Design Studio (R,T), 368 Broadway # 504, New York 10013; 212-587-6340. **Banquettes,** custom by architects. **Leather on banquettes**—Edelman Leather (T); 800-886-TEDY. **Cushions**—Fabrica Design Studio, see above. **Tibetan rug; coffee table,** custom by architects. **Rug woven by** Tibet Carpet Center (R,T), 127 Madison Ave., Ste #127, New York 10016; 212-686-7661. **Vase**—A & J 20th Century Design (R,T), 255 Lafayette St., New York 10012; 212-226-6290. **Glass charger; Mushroom lamp**—Lost City Arts (R,T), 275 Lafayette St., New York 10012; 212-941-8025. *Breakfast area:* **Table,** custom by architects. **T chair** by William >

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furniture was simple, modern, and functional, the house was filled with colorful folk art and traditional craft objects—Guatemalan chests, Chinese masks, Navajo baskets, Japanese lacquerware, Mexican rag dolls, Peruvian textiles. "Individuality is a muscle; you have to exercise it," proclaimed House Beautiful in an enthusiastic 23-page feature on the residence that it published in February 1953.

It wasn't long before the family's fresh, inclusive style was noticed by the era's vanguard, like the creative duo Charles and Ray Eames, and the architect Eero Saarinen. In 1952 Girard was hired by the Herman Miller Co. to head its new textile division, where he favored simple geometric prints because unlike floral patterns, he said, they did not become "disturbingly distorted" when draped or folded. Soon he was cooperating closely with the firm's other top designers, the Eameses and George Nelson. And Girard's small private commissions ballooned into major projects furnished with Eames chairs, Nelson clocks, and his own textiles. "They took things from each other, managing to work without jealousy," Gueft remembers. But while his colleagues could be aggressive in promoting their ideas, Girard was almost shy. "Although he was less imposing than Eames," says Larsen, "Sandro tended to speak last and best on a subject."

The early fifties also saw the start of a series of substantial commissions from very wealthy patrons, such as multimillionaire J. Irwin Miller, of the Cummins Engine Company, in Columbus, Indiana. He engaged Girard for several experimental projects, the most famous being the 1952 interiors of a flat-roofed glass-and-steel villa designed for Miller and his wife, Xenia, by Saarinen and Kevin Roche, with landscaping by Dan Kiley. Girard softened the hard-edged spaces with color, pattern, texture—richly woven cushions, custom-designed rugs, Indian sari fabric applied to a wall—and a large conversation pit in the living room.

But it was a trio of projects in Manhattan—each an icon of sixties style—that cemented Girard's place in design history. La Fonda del Sol, an extravagant $3-million Latin-American theme restaurant opened in 1961. Hidden behind the sleek facade of the new Time Inc. office tower on Sixth Avenue, it mixed colorful objects and art from Central and South American countries, while fusing their various cuisines and cultures. Soon the disarmingly welcoming establishment was a favorite for family celebrations. The same year Girard completed another project equally crowded with folk-art accessories—Textiles & Objects, a shop for Herman Miller on 53rd Street near the Museum of Modern Art. Lengths of Girard's brilliant fabric served as backdrops for displays of handcrafts he had selected for sale. The third major New York commission, L'Étoile restaurant, was launched four years later, around the time Girard was styling Braniff's planes, boarding lounges, and ticket counters. Patterned after a Moderne ocean liner, L'Etoile's raised black-and-white dining decks were uncharacteristically free of color. The chic clientele's bright Pucci prints sparked the elegantly subdued decor.

The Girards' love of Southwestern and Mexican culture had led them to move to Santa Fe in 1953, where they remodeled an old adobe house and continued to enlarge their increasingly important folk art collection. Twenty-five years later, when it comprised more than 100,000 objects, the Girards donated the dazzling array to the Museum of International Folk Art in Santa Fe. Girard himself arranged the pieces into eloquent tableaux, which is how they remain to this day, one of the museum's most popular installations.

"He was a sophisticated man," says House Beautiful editor-in-chief Louis Oliver Gropp, who met Girard long before joining the magazine. "He brought a certain humanity to a world that was captivated by the machine aesthetic," he continues. "Somehow, he could always see the beauty in what humble people did."

"He never spoke about himself or his ideas," Gueft agrees. "He simply wanted to make people happy." ■

Reader Information

Katavolos, Ross Littell, Douglas Kelley for Laverne, c. 1952—B-4 It Was Cool (R), 89 E. Houston St., New York 10012; 212-219-0139. **Pendant light,** custom by architects. *Dining room* **Table,** Custom by architects, see above. **Chairs,** Vladimir Kagan vintage—280 Modern (R), 280 Lafayette St., New York 10012; 212-941-5825. **Artwork stands,** designed by architects. *Kitchen,* custom by architects. **Stove**—Gaggenau (M); 800-828-9165. *Master bedroom* **Table,** George Nakashima for Knoll—Lin Weinberg (R), 84 Wooster St., New York 10012; 212-219-3022. **Chairs,** Pierre Paulin—Antik (R), 104 Franklin St., New York 10013; 212-343-0471. **Indian dhurrie rug**—Mark Shilen Gallery (R), 109 Greene St., New York 10012; 212-925-3394. **Bedspread**—Fabrica Design Studio, see above. **Headboard,** custom by architects. **Fabric,** horsehair—Clarence House (T); 212-752-2890. **Draperies,** custom by Gretchen Bellinger—Fabrica Design Studio, see above. Table by window, custom by architects. **Orange platter; Lucite bookends**—Blaggs (R), 2901 Rowena Ave., Los Angeles, [illegible]3-661-9011. *Guest bedroom* **Rug,** dhurrie—Mark Shilen Gallery, see above. **Duvet and cover**—Fabrica Design Studio, see above. **Throw,** hand-dyed linen—Egg (R), 36 Kinnerton [illegible] W1; 0171-235-9315. **Fabric:** B&J Fabrics (R), 263 [illegible] York 10018; 212-354-8150; Also, Cowtan & Tout [illegible]0. **Headboard,** custom by architects. **Side T[illegible]**m, Denmark, c. 1946. **Fabric,** similar—Christo[illegible]12-688-6121.

142 GRAND COLLUSION *Page* [illegible] Roger **Lussier,** 168 Newbury St., Boston, MA 02116; 617-536-0069. *Assistant designer* Valia Shapiro, 252 Woodland Rd., Chestnut Hill, MA 02167; 617-731-5507. *Entry hall* **Glass-topped garden console**—Charles Spada, (R,T), 1 Design Center Place, Ste. 547, Boston, MA 02210; 617-951-0008. *Living room* **Dining table base; steel coffee table**—Icon Group (T); 617-428-0655. **Side chairs**—Antiques on 5 (R,T), 1 Design Center Place, Ste. 547, Boston MA 02210; 617-951-0008. **Tiger-striped fabric,** #3655100—Brunschwig & Fils (T); 212-838-7878. **Large English banquette**—Antiques on 5, see above. **Fabric,** Silk Passage—Kirk Brummel through Webster & Company (T); 617-261-9660. **Fabric** on open armchairs—Limoges striped silk taffeta, #30049-00—Scalamandré (T); 800-932-4361. **Indian ebony tea table**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Slipper chairs**—Decore Upholstering Company (T); 617-542-1180. **Directoire striped silk taffeta** in iron gray and beige, #1908M—001, Scalamandré, see above. **Mirror,** custom by designer, see above. **Silk curtains,** Logan Square plaid in beige and cream, #104288—Travers Fabric through Webster & Co., see above. *Library* **English ebony open armchair**—Antiques on 5, see above. **Italian wax impressions,** custom by designer. **White and gold boxes**—Cheryl Battaglia (R,T), 48 Newbury St., Boston, MA 02116; 617-859-0675. **Ostrich egg** in vitrine, custom by designer. *Bedroom* **Headboard,** custom by designer. **Headboard fabric,** Italian Vellutto, Classic Revivals (T); 617-574-9030. **Linens**—Pratesi (R), 110 Newbury St., Boston, MA 02116; 617-262-5998. *Powder room* **Oval mirror and plume ensemble,** custom by designer. **Glass sink unit**—Billie Brenner Ltd. (T); 617-348-2858. *Master bathroom* **Petite rayure satin stripes** in black and beige, #3300057/10 George and Frances Davison Inc. (T); 617-348-2870.

152 LIGHTENING UP *Page 152 to 157* Designer: **Vicente Wolf Associates;** 212-244-5008. **Sofa fabric,** Ondine, by Manuel Canovas—Cowtan & Tout(T); 212-753-4488. **Swing-arm lamps**—Hinson & Co. (T); 212-688-5538. **Suspension lighting,** Parentesi—M.S.K. Illuminations (T); 212-888-6474. **Throw**—Anichini(R); 800-553-5309. **Chinese armchair; Eames chair; glass vases; candlepricks; ceramics**—VW Home (R), 333 W. 39 St., 10 fl., New York 10018; 212-244-5008. **Crystal Candlestick,** by Elsa Perretti—Tiffany & Co.(R); 800-526-0649. *Pages 154 and 155* **Club chair fabric,** Natural Linen—VW Home, see above. **Carpet**—Stark Carpet(T); 212-752-9000. *Upper right* **Mahogany console table,** custom—Vicente Wolf Associates, see above. **Screen fabric,** Natural Linen; **accessories**—VW Home, see above. *Bottom right* **Glass beaker; bench, bench fabric,** Patton wool—VW Home, see above. **Dining chair fabric,** Ondine, by Manuel Canovas, see above. *Bottom left* **Sofa leather**—Edelman Leather (T); 800-886-TEDY. **Mirror,** custom—Vicente Wolf Associates, see above. **Lamps**—Hinson & Co., see above. **Metal side table,** Niedermaier Furniture (M); 773-722-1000. **Throw**—Anichini, see above. *Pages 156 and 157* **Bed,** custom; **Mirror,** custom—Vicente Wolf Associates, see *(Continued on page 186)*


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Tolerant of drought, reflected heat, and pollution, Japanese Zelkovas are often suggested as a replacement for the American elm

came the Morris Arboretum, the property boasted more than 10,000 plants, among them many stately tree specimens, including the dazzling Katsura (*Cercidiphyllum japonicum*) and the Engler beech, both from China, planted in 1900.

Despite the wealth of specimens on the property, the arboretum cried out for a context. Obviously, Andropogon's "native communities" would not work here, but the trees themselves provided an overarching theme. "The magnificent old Asian species inspired us to focus on representing the trees and the woody plants of temperate deciduous forests around the world," says Carol Franklin. The similar growing needs of the trees may stem from common ancestry. Fossil evidence suggests that the Katsura was once native to North America.

After eliminating a cactus garden, the Morris began restoring its historic gardens, meadows, and finally the Fernery, a marvelous Victorian greenhouse where both native and Asian fern species flourish.

The arboretum is also home to the Center for Urban Forestry, which collaborates with the USDA Forest Service on urban tree restorations. Some of the specimens act as test trees. For example, the twenty-year-old Japanese Zelkovas (*Zelkova serrata*), wild-collected in Korea, are sometimes suggested as a replacement for the decimated American elm population. In addition to being resistant to Dutch elm disease, the Zelkova is tolerant of drought, soil compaction, reflected heat, and pollution—vital considerations for any street tree.

Yet even while extolling the Zelkova's virtues, Meyer warns that no one species should represent more than five percent of the urban forest. Instead, there should be at least twenty to thirty kinds of tough urban street trees. "There is safety in diversity," he says, pointing out that monoculture helped destroy the American elm. Just prior to the onset of Dutch elm disease, elms represented a huge percentage of city trees. In many communities, the disease swept up and down the elm-lined streets from one tree to the next, like sniffles in a day care center.

Diversity, however, does not mean simply using as many different species as possible. The mix must be informed by a knowledge of the symbiotic relationships among species and habitat just as it is in arboretum plantings. Arboretums and botanical gardens are helpful resources for choosing the right tree for the right space on your own property, as are regional agricultural extension services and the U.S. Fish and Wildlife Service, whose mission—to preserve native wildlife—demands a knowledge of native habitat. "Select the right tree for the site," says Meyer. "For example, if you have sandy soil, a good choice would be a burr oak, black oak, or Chinese scholar tree (*Sophora japonica*), which are all relatively drought-tolerant."

In choosing a tree, also bear in mind that nature ignores property lines. Pollinators, wildlife, spores, and airborne diseases all cross these lines just as they do other manmade barriers. What may appear to be a self-contained ecosystem in a backyard is often part of a joined system that stretches down city blocks, or across suburban boundaries, or hedge-bordered farm fields.

My own yard has evolved into clusters of fruit trees and native hardwoods. We have transplanted two volunteer silver maples to fill gaps in our shade canopy left by the loss of several large paper mulberry limbs. It's unlikely that either the mulberries or the maples will be here in a hundred years, but then neither will we. ■

Nancy Taylor Robson, who writes regularly on gardening for The Baltimore Sun, *wrote for House Beautiful in March 2000 on how to curb plant-buying frenzies.*

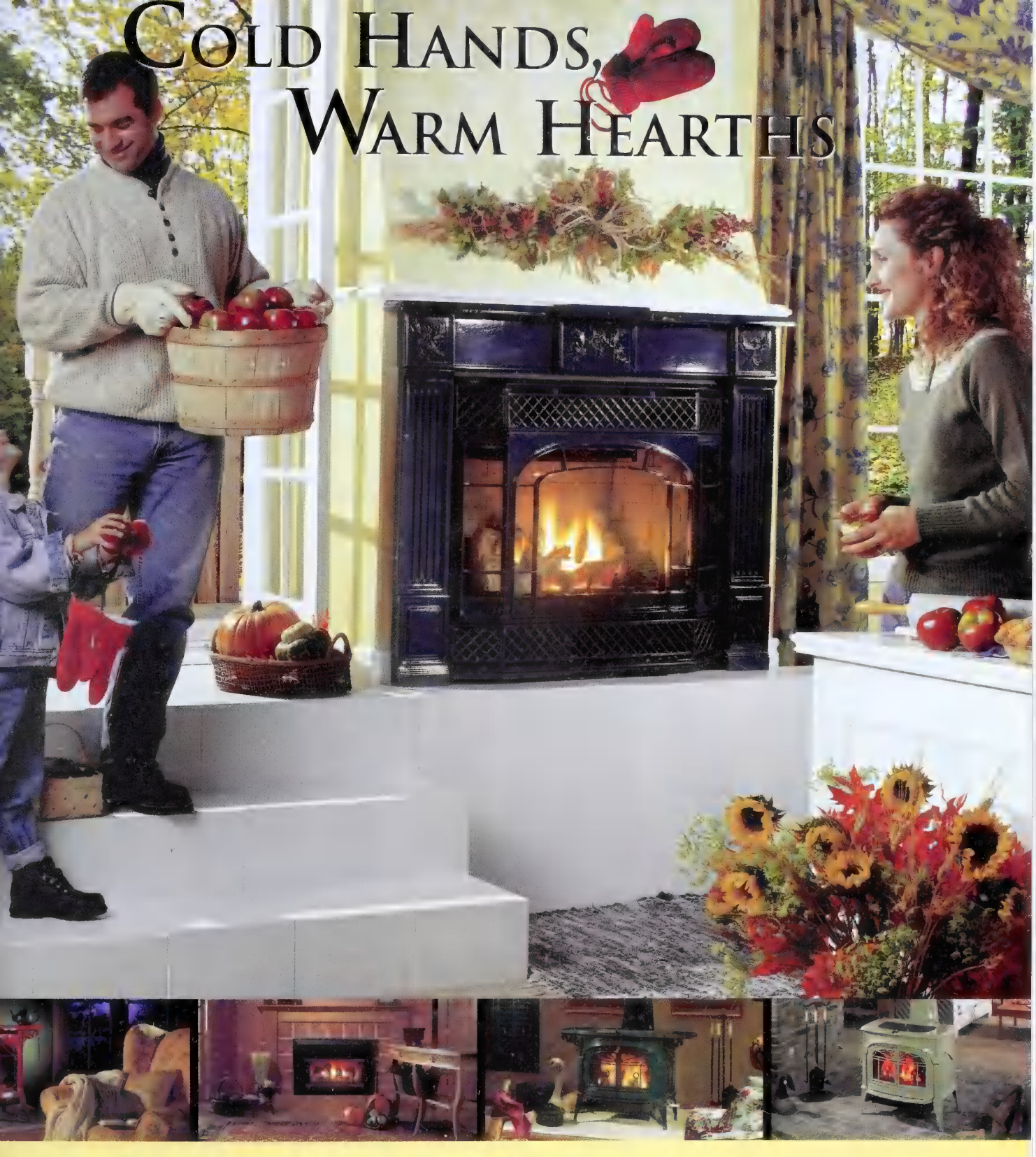
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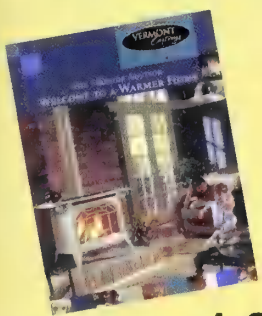
Trees have a life span, but one that can be prolonged by watering during drought and by identifying and dealing with disease and insect infestations. Organic amendments, particularly in impoverished soils, help strengthen trees against drought when stomates (breathing pores) tend to shut down, slowing photosynthesis. Mulch helps retain ground moisture, although if more than three inches deep it will shed water and deprive the roots, which are usually fairly close to the surface, of oxygen. Paul Meyer suggests creating a little saucer of mulch, then letting a hose trickle inside the saucer during a drought.

"In times of drought we take care of the oldest and the youngest," Meyers says. "For the youngest saplings, we use water bags, which are like inner tubes with tiny holes on the lower side that drip and release water over several hours."

Judicious pruning can extend tree life, too. For example, when left to their own devices, paper mulberries grow convoluted trunks that are prone to splitting and rot. To prevent this natural vulnerability, we lop off all the lowest limbs and bottom suckers on those volunteers we decide to keep, creating a single undivided trunk. Unlike the sadly decayed hundred-year-old specimens that were here when we arrived, these upstarts, we hope, will thrive and provide shade for the house well into the 22nd century.

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above. **Headboard and footboard fabric,** Natural Linen; **Vases; tray**—VW Home, see above. **Bedding**—Pratesi (R), 821 Madison Ave., New York 10021; 212-288-2315. **Bedside lighting,** Dauphine—Lightforms (R,T), 168 Eighth Ave., New York 10011; 212-255-4664. **Carpet**—Stark Carpet, see above.

158 MAYFAIR-BY-THE-SEA *Pages 158 to 165. Designer:* **Irvine & Fleming, Inc.,** Keith Irvine, 327 E. 58 St., New York 10022; 212-888-6000; fax: 212-751-0393. *Florist:* **Old Town Flower Shop, Inc.,** 1930 N. Dixie Hwy., W. Palm Beach, FL 33407; 561-655-3351. **Fabrics:** Clarence House (T); 212-752-2890. Brunschwig & Fils (T); 212-838-7878. Scalamandré (T); 212-980-3888.

166 GLAMOUR *Pages 166 to 169. Living/dining area:* **Virage sofa** by Philippe Hurel—Profiles (T); 212-689-6903. **Sofa upholstery,** Cotton Club in cedar #4275-31 by Manuel Canovas—Cowtan & Tout (T); 212-753-4488. **Pink Lancret moire pillow fabric,** #2413-04; **white Ritz moire pillow fabric** #2415-21—Quadrille (T); 212-753-2995. **Oyster pillow,** #7521-01—Larsen (T); 212-647-6900. **Ultrasuede zebra fabric,** #HW0709ZEB—Hinson & Co. (T); 212-688-5538. **Curtains,** Roxane #FT04100028—Old World Weavers (T); 212-355-7186. **Mongiardino nesting tables,** $8,000—R. Louis Bofferding, (R,T); by appointment; 212-744-6725. **Cyclades lamp,** $563—Cap Sud (R), 50 Bond St., New York 10003; 212-260-9114. **Chinoiserie table,** Mario Buatta, #6326, $11,205—John Widdicomb Furniture (M,R); 800-847-9433. **Slipper chair #5004,** $748—Lee Industries (R); 800-892-7150. **Slipcover on slipper chair,** Favorite #6455-448—Stroheim & Romann (T); 212-486-1500. **Christine fringe**—Brunschwig & Fils (T); 212-838-7878. **Metal side chair,** $8,000/pr.; **buffet,** $11,000—Coconut Company (R), 131 Greene St., New York 10012; 212-539-1940. **Louis XV Fauteuil** #9033-11, $1470—Hickory Chair (R); 800-349-4579. **Fabric,** mauve/jaune toile #1327-74 by Manuel Canovas—Cowtan & Tout, see above. **White dining table,** $3,500; **Circle artwork** by Peter Gee, $1,250; **nude sculpture,** $1,500/pr.—Property, (R) 14 Wooster St., New York 10013; 917-237-0123. **Italian dining chairs** by Ico Parisi, $12,500/set of 6—Aero (R); 132 Spring St. New York 10012; 212-966-1500. **U-shaped candlesticks,** $3,800—Alan Moss (R), 436 Lafayette St. New York 10003; 212-473-1910. **Aquatints,** *Dommoes* by Donald Sultan, 1990, edition 53, $950/ea.—Jim Kempner Fine Art (R), 501 W. 23 St., New York 10011; 212-206-6872. **Framing**—Gallery Frames, 418 Broome St., 2 fl, New York 10012; 212-226-7430. **Shell on dining table,** $100; **deer statue,** $5,000—Amy Perlin Antiques (R); 306 E. 61 St. New York 10021; 212-593-5240. **Lute side chair** by Kerry Joyce—James Jennings Furniture (T); 212-213-655-7823. **Maipon Jar; bottle**—Hinson & Co. (T); 212-688-5538. **Fabric on chair,** Fonthill's Monteverdi in pink on Sonnen chair by J.F. Chen—Watkins & Fonthill (T); 212-755-6700. **Artichoke vase** in blanc, Jean Roger porcelains—John Boone (T): 212-758-0012. **Diego Doleini yellow sandals** #1320, $250; **John Derian decoupage plates,** $65/ea.; **Philip Treacy hat** #52910250, $925; **silver seashells** by Ruzzetti & Gow, $100-$290—Bergdorf Goodman (R); 754 Fifth Ave., New York 10019; 212-753-7300. *Bedroom:* **Egolomisé bed,** style # 103, $11,300—Ironies (R), 222 Fifth St., Berkeley, CA 94710; 510-644-2100. **Duvet cover,** volanges toile, #1400-20 by Manuel Canovas—Cowtan & Tout, see above. **Pagoda vitrine,** $24,354 from Varney & Sons Collection—Kindel Furniture (R); 616-243-3676. **Frank slipper chair**—Holly Hunt (T); 212-755-6555. **Curtains,** Silk Ombre in melon—Schumacher (T); 800-332-3384. **Throw,** chaumont taffeta in empire green—Christopher Norman (T); 212-644-4100. **Pillow shams; edge of throw,** Swan #36172-005—Scalamandré (T); 800-932-4361. **Mantel clock,** $1,625; **hand mirror,** $470—Sentimento (R), 306 E. 61 St., New York 10021; 212-750-3111. **Glass bowl,** Venini, $475—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Dining bench,** $650—Directions (R); 706-769-6627. **Fabric on bench,** Spank #9901/01—Pollack & Associates (T); 212-421-8755. **Slipcover on chair,** Syrie in peach—Quadrille, see above. **Gray console,** $1800—Salon Moderne (R), 281 Lafayette St., New York 10012; 212-219-3439. **Cowhide rug**—Edelman Leather (T); 800-886-TEDY. **Fruit bowl,** $850—Homer (R), 939 Madison Ave., New York 10021; 212-744-7705. **Parchment clock**—Alan Moss, see above. **Star on stand,** $700—Amy Perlin Antiques, see above. **Swarovski crystal beaded bag**—Bergdorf Goodman, see above. **Washed linen sheets and pillow shams** by 120% Lino Casa—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Location provided through—Judy Robbins; by appt.: 212-633-6440.

170 PLAYING IT COOL *Pages 170 to 173. Yellow pepper soup:* **Yalos Casa clear Murano glass rimmed soup plate,** $9—The Italian Pavilion (T), 225 Fifth Ave., New York 10010; 212-532-9031. *Pea soup:* **Gien's Wave plate and bowl,** $42 and $35—Baccarat (M,R); for stores: 800-777-0100. *Zucchini soup:* **White porcelain rimmed soup plate,** $9.95—Crate & Barrel (R, MO); for stores: 800-996-9960. **Linen napkin,** $15—The Terence Conran Shop (R, MO), 407 E. 59 St., New York 10022; 212-755-9079. *Tomato consommé:* **Star bowl,** $50—Simon Pearce (R), 500 Park Ave., New York 10022; 800-7745277. *Beet soup:* **Aarne crystal cocktail glasses,** $32/set of 2—MoMA Design Store (R, MO); to order: 800-447-6662. **Woodstock glass bowl,** $168—Simon Pearce, see above. ■

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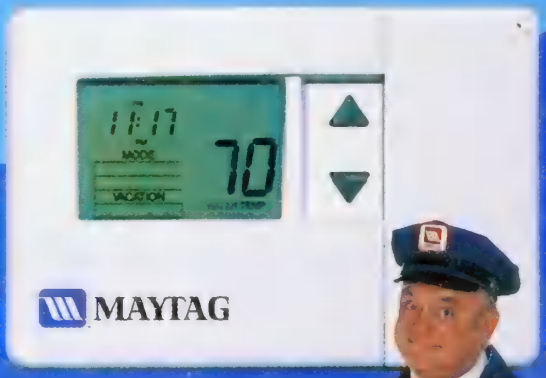


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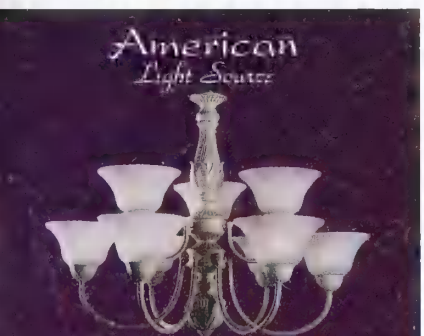
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FILLING THE BUCKETS

By Phyllis Theroux

Once when my life was crashing into the rocks, I signed up for two weeks in August in a New Hampshire monastery. It was a desperation move, an attempt to position myself in a place where God might find me more easily, speak to me more clearly. But it wasn't working, maybe because God knew that given the chance I would rather have been on Nantucket with a new boyfriend.

Day followed day, like a series of empty buckets. It was hot. The scenery was unspectacular—farmland and woods. Whenever I tried to take a walk, gnats hovered in little clouds before my eyes, as if they had been deputized to obscure my vision. Back at the monastery, I couldn't find any books that interested me. Looking out the window, I watched a cotton nightgown and a pair of long-johns on the clothesline gently lift and fall together with each new breeze, like a contented married couple.

Togetherness and contentment were mirages that dissolved whenever I got close to them. In the last three years, I had ended a marriage, fallen in love, suffered a broken heart, and broken someone else's. Even the monastery's laundry line reminded me of my failures. Before the week was over, I decided to go home. I wasn't any good at monasteries. The silence only made it easier for me to hear myself think about all the mistakes I'd made, people I'd hurt. Why prolong the torture?

That evening, while packing, I heard a knock on the door. It was John, one of the monastery's younger residents. He had a book in his hand. "Don't go," he said. "Some people who come here stay too long and some people don't stay long enough. It isn't time for you to leave yet." Then he handed me the book—a collection of Emerson's essays, which he knew I loved. "My gift to you," he said. I emptied my suitcase and put my calendar back on the desk. I would stay, but I no longer expected any miracles.

The next morning, while sitting on the back porch staring into space, I saw a ghastly tableau being acted out in front of me—a long, thick garden snake hanging from a tree branch, its jaws clamped firmly around one leg of a frog, which was still alive. I jumped up and tried to scare the reptile into letting the frog go by throwing twigs at it. But I might as well have tried to rearrange the clouds. The snake had business to attend to, and the frog was it.

Unable to pull the two apart, I went inside. But for the first time since I had arrived, I felt as if I had seen something horrible but important. Was the frog good and the snake evil? Which one did I identify with the most? I have felt as helpless as the amphibian, but I had played the snake as well, and there they hung, like a metaphor for life, locked together in the monastery garden.

The next afternoon, I lay down upon the lawn behind some hollyhocks where nobody could see me. I rarely cry, even at funerals, but I could feel years of unspilled tears rushing to my eyes. I was so sick of myself. Weeping with frustration and self-pity, I muffled my sobs by burying my face in the grass. Then, suddenly, something caught my eye.

It was a bug, no bigger than a mustard seed, but so brilliantly marked, with tiny drops of gold and red on a lacquered green body, that it took my breath away. What a lot of trouble for such a small specimen of life . . . and he wasn't alone. The grass was teeming with fellow travelers, just as brilliant. I had been lying on top of a kingdom that was seething with beauty, and for the better part of the hour I propped myself upon my elbows lost in wonder. Could it be that we must literally be hurled to the ground before we can see anything beyond ourselves clearly?

The second week was much better than the first. I sank into the silence as if it were second nature. My mind ceased its chattering. My eye, my ability to focus upon the moment, got stronger. On the last day of my stay, I took a stroll around the garden. It was late afternoon. I sat down upon a tuft of moss. Directly in front of me was a mulberry bush. All of its leaves had been chewed off, leaving it nothing more than a collection of twiggy branches. "Poor thing," I thought, "eaten away by life." Then the light shifted and what had been invisible before was now in full view.

Spiders had replaced the leaves with cobwebs. Every twig and branch was rigged with silvery threads that caught the sun and filled the mulberry bush with brilliant light. So, I thought, this is how good and evil work together, how adversity and grace combine. It was the final and most important message, but if I hadn't been looking I wouldn't have seen it.

The next day I left the monastery for home.

My buckets were full. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

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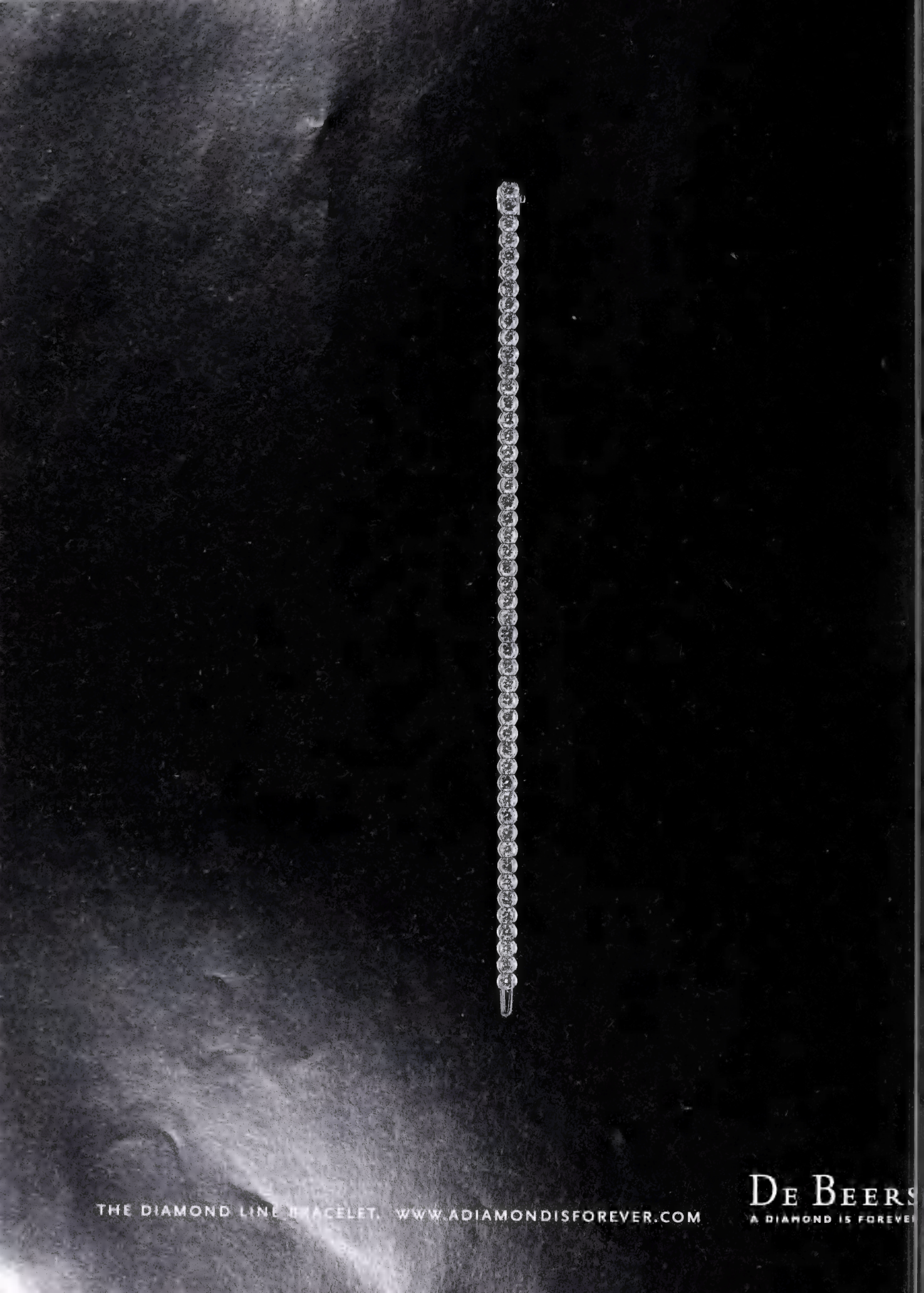
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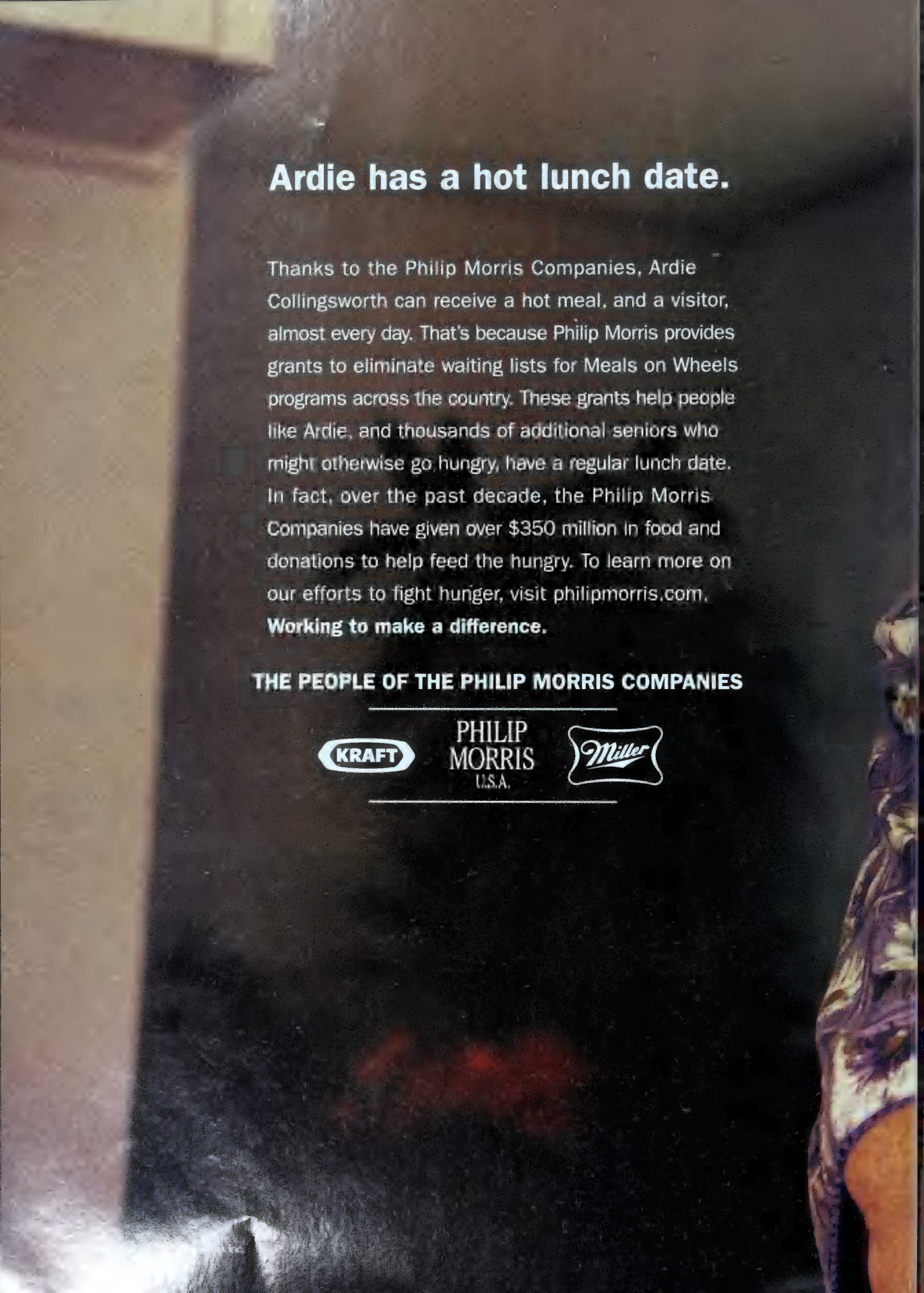


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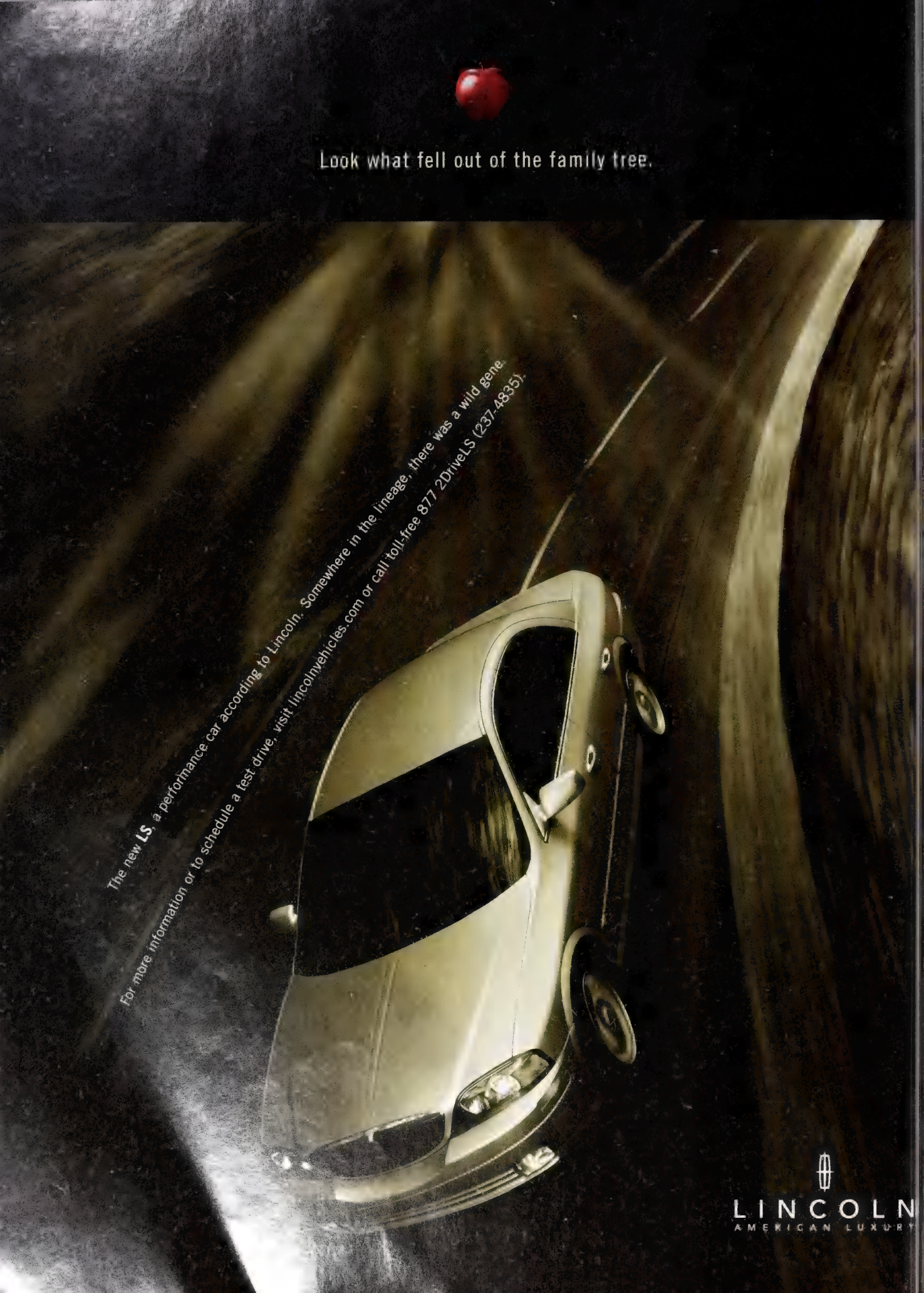
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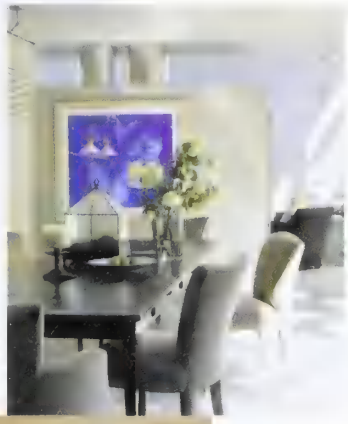
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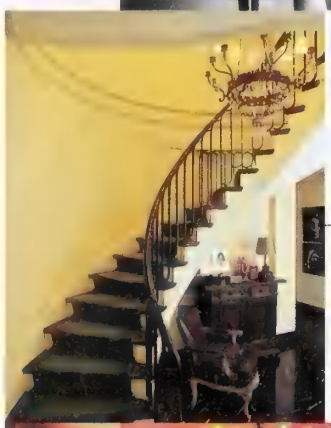
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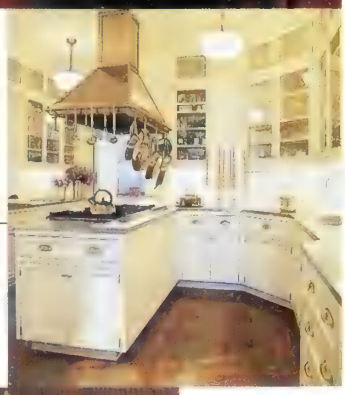


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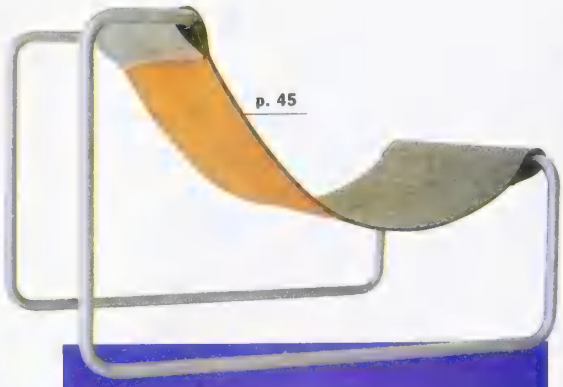
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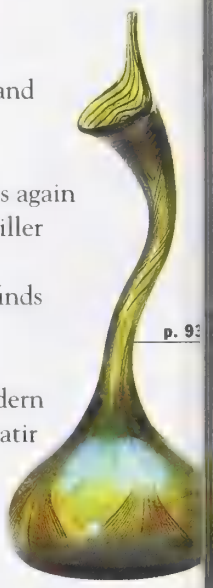
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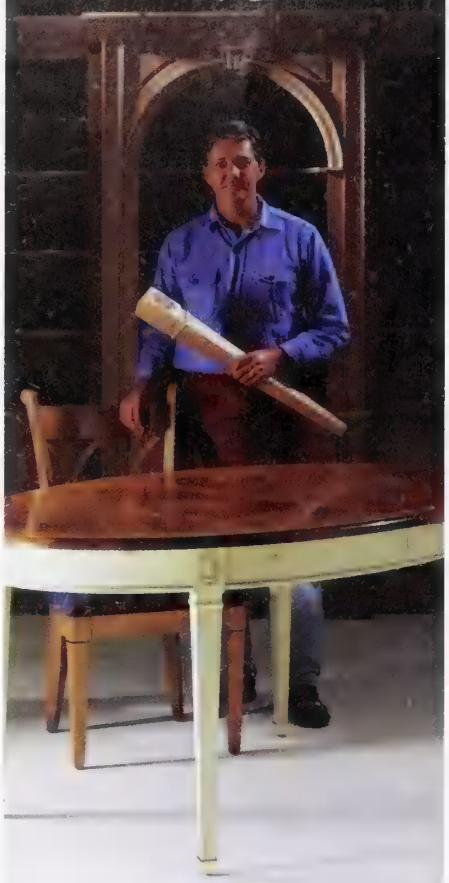
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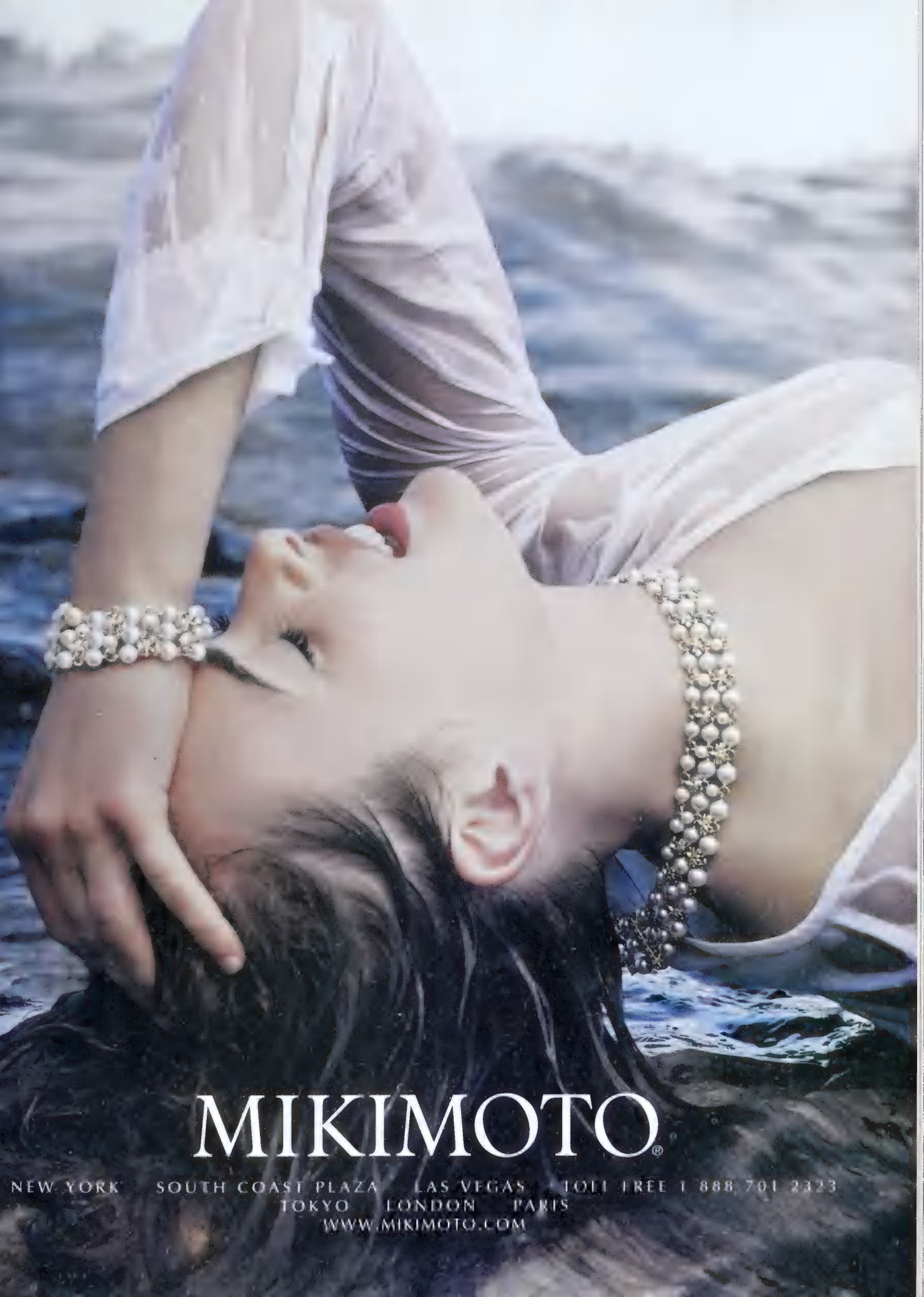
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THREE HOUSES

By Marybeth Lambe

We were hanging the Christmas lights together as ice-cold raindrops seeped down the collars of our coats when Yuanjun again broke the customary silence about his first home.

Seattle is not the most enchanting place to be in December. Instead of picturesque snow and sleds and icicles, we usually have rain—lots of rain. (We get scant snowfall three or four times a winter.) Not that our children mind, those who have always lived here. Three of our eight children came from China. Shen Bo arrived at the age of two years, MeiMei at five, and Yuanjun at seven. They had never seen snow in China, although last winter Shen Bo informed me to the contrary over and over. "We had lots and lots of snow, all the time," he declared cheerfully to anyone who would listen. "All the way to our roof. My mother would let me sled out the window whenever I wanted." Perhaps if I had thought about it then, I could have seen Shen Bo's special talent for storytelling. But I could not have known he would soon teach this skill to MeiMei, much to the disgust of the rest of our children.

The older ones were helpful with the Christmas lights Brendan, Austin, Sara, and Emma were untangling th twisted cords and John was busy testing them. My husban Mark, being Jewish, was excused from duty and was insid cooking. To be truthful, he's not very good at lights anyway He tries to make shapes of snowmen, wreaths, or angels tha end up looking like tortured creatures. I have always attrib uted this to his lack of childhood experience with Christmas but maybe he's smarter than I give him credit for. While w are outside fumbling in the damp cold, he is in the warn house. I can hear the football game—he has the sound turne up so he can hear it in the kitchen as he works.

MeiMei and Shen Bo are driving us all crazy. The have managed to step on the dangling colored bulbs and falle several times into the box of lights. All our tempers are a bi close to the edge when I am stopped by a small sound. Yuan jun is sniffling quietly into his sleeve. This is the first Christ mas since his operations. When he arrived a year and a >

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The bathroom is steamy. The boys, warmed and clean, sit contentedly in the bathwater. Yuanjun is still somber. I am trying to rinse off the gobs of shampoo he put in his black hair



lf ago, he underwent surgery on his club feet so he could lk. He spent last Christmas indoors in a wheelchair with sts up to his hips. This year he could join us for this chilling ent. Lucky boy.

"You aren't getting a cold?" I ask in the way of cranky others. "You don't want to get sick right before Christmas!"

Yuanjun normally speaks in a loud voice, a habit learned ile trying to be heard in a noisy orphanage. But now his rds are soft and I have to bend low to catch them. "What you saying?" I am still irritated. When I kneel to hear him knee touches a muddy puddle.

"My grandfather loves lights." I forget the cold. I know mediately he is speaking not of his new grandfather down lane from our farm, but his grandfather in China. Until was five years old he lived with his biological family in anghai. He knew two parents, two grandparents, and a baby other. They all lived together in a tiny apartment until anjun was five. His mother had been gone long before that; , like her husband, was in the army and frequently absent. t Yuanjun's paternal grandfather had been a constant source strength, and the baby brother was a delight. Only recently, st in Mandarin, and now in English, have the memories me out.

I wait. If Yuanjun is questioned, he clams up immedi-ly. These memories are too private, too painful.

"At the New Year, all the lights on the street. Mostly d and white, you know, like the kind we put up when it's ne." Yuanjun's face is wet from more than rain. Oh, that he sts me with these precious thoughts. . . .

The spring festival, Chinese New Year, will come in out two months. We take down most of the Christmas hts before then, leaving only the red, orange, and white ones for the Chinese holiday. Yuanjun continues. "We would look out the window. Sometimes we could see the fireworks too." He opens his mouth to say more but disaster intervenes.

Shen Bo has wrapped himself in strings of light and is trying to convince John to plug him in. John steadfastly refuses but MeiMei grabs Shen Bo's cord and pushes toward the outlet. John shoves her away, Shen Bo manages to topple sideways onto Emma. Things turn ugly quickly. Time to go inside.

Now the three youngest boys are in the bath together. Brendan and Sara stay outside working, but darkness is approaching fast. We will have to finish tomorrow. The bathroom is steamy. The boys, warmed and clean, sit contentedly in the bathwater. Yuanjun is still somber. I am trying to rinse off the gobs of shampoo he put in his black hair. For once he is not complaining. "Our house had a bath but not like this—it was so much smaller." He catches my eye. Oh, I think. This is a first, talking in front of the others. This is good.

John stops splashing water out of the tub. "What house?" He asks. "At the orphanage?"

Yuanjun's English is flawless now. "No," he tells John. "My real house, my apartment."

John looks over at me to see how I am taking the news. "That's nice," he answers Yuanjun carefully. "Apartments are nice."

These three boys, Yuanjun, John, and Shen Bo, share a bedroom in our home. At the top of the pecking order by virtue of his age, John can be fierce if a brother touches his things. But sometimes John can be kind. "James Bond has an apartment. That's cool," John says, beaming at Yuanjun, then resumes making fast eddies which splash onto the wood floor.

"What else do you remember about the apartment?" I ask Yuanjun.

"My grandfather had a basket with three turtles in it. And he would lift off the lid to feed them broccoli. The basket hung from the ceiling. I shared a bed with grandfather. Sometimes my brother slept there too."

Yuanjun has forgotten the name of his infant brother. When we met Yuanjun in the Shanghai orphanage, two years had passed since he had seen his grandfather or brother. After he came home with us, he occasionally spoke in Mandarin of this baby brother. Even then, the name was lost. What recollections he does have, we have carefully written down to preserve forever. The lack of his brother's name rankles still.

Downstairs, the football game is still going on. The New York Giants are being thumped and Mark is not in a good mood. He is chopping the onions and carrots ferociously. >

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It went on for a long time, this boasting. You'd be surprised at the amount of detail a young child can give, especially when competing for drama. I thought Yuanjun was going to tear his hair out that night

Later, when the soup is done, we gather around the long table to eat. Brendan has turned off the inside lights so we can see the ones twinkling on the dripping trees. There are also random lighted strands on the lawn and the driveway—apparently I wasn't watching Shen Bo and MeiMei as well as I thought.

Yuanjun gazes outside. It is clear where his mind still lingers. Yuanjun is telling the whole family now: "My grandfather bought me fireworks at Spring Festival. Little ones that bang when you throw them."

"Oh, like the Fourth of July?" Sara pauses as she drinks the chicken soup. "I love the Fourth of July!" She turns to Mark, who is trying to see the game from his seat at the table. If he leans far to the left, he can just manage to see a corner of the television. "Dad? Can we get fireworks for the next Chinese New Year?"

"Sure," he answers absently. "Sounds good."

Brendan snickers. "Dad? Can you give me a hundred dollars?"

"Sure," Mark repeats. "Sounds good."

Shen Bo has been pretty quiet. He looks like he is already half asleep. Unexpectedly, he makes an announcement: "I remember my house in China too!"

Mark is very gentle with him. Is it possible he could remember? We were told Shen Bo arrived at the orphanage as an infant as had MeiMei, but maybe that was wrong. We give him our full attention. "What do you remember?" Mark asks softly.

Yuanjun and John roll their eyes.

"Well," Shen Bo looks around at his large audience. "We had a big house, bigger than this one. It was very nice."

"You did not!" Yuanjun can't take it. "You're lying!"

"Am not!" Shen Bo is now wide awake and looks ready for battle. He leaps to his feet. "I do so remember!"

Mark raises a hand for silence. "Let Shen Bo finish," he chides the boys.

Shen Bo warms to his task. His next statement removes all doubt about the truth. "We had a big, big swimming pool and I took lessons every day." Shen Bo is from a poor farming village outside of Ningbo. I say, "That's a nice pretend, Shen Bo." I wish to help him save face in front of his now giggling siblings.

"It's true!" He shouts. "And the roof was red and we had white [illegible] there. And, and, I slept on a throne!" He hurls this [illegible] defiantly at Yuanjun.

Shen Bo [illegible] only one normal hand; the other stops at the w[illegible] He calls it his "little hand" and he often tu[illegible] as he does now. When he first came, he told us horrific [illegible] about how it had been chopped off by a wild man on the streets. Shen Bo has a history of embellishment, you might say.

Now another voice is heard from. MeiMei holds up an imperious right hand. Like Shen Bo, she is missing her left hand. Her stories about it are even more colorful and violent than his. "I remember my house too."

By now the older kids are guffawing, but Mark freezes them with a look. MeiMei has the floor. First, she deals with Yuanjun. "We had fireworks every day. Oh, and lots of lights." Next she gazes at Shen Bo, her lustrous brown eyes serious and disdainful. "You didn't have a pool," She informs him. "Our house was on Cannon Beach."

How her Chinese house came to be on the Oregon coast, the same beach where we now vacation, I am not going to ask. She flips her long back hair over her shoulder. "My house was ten houses big."

It went on for a long time, this boasting. You'd be surprised at the amount of detail a young child can give, especially when competing for drama. I thought Yuanjun was going to tear his hair out that night.

Yuanjun has true memories, and we have struggled hard to help him deal with them. They are a gift that also cause JinJin, as we often call him, great pain. Yet these are his keep sakes, his only mementos of his first family. And so we treasure them together. His family was unable to continue caring for him in the face of his serious medical problems—a grief he will carry forever. He unwraps his memories at the most unexpected times. In the car, waiting for the bus, playing quietly in the bath. I try never to push such moments away, though sometimes the tears do come. My own tears, I mean. It is achingly difficult not to sweep this sorrow away from both of us, to stop myself from distracting him with happy chatter, to try to resolve this loss.

Even the younger children recognize his history as something of value. For this reason they desperately try to manufacture their own. Sometimes we let Shen Bo and MeiMei have their heads. They leap forward, creating wonderful visions of a home in China. A home with parents, with grandparents and, always, with a baby brother. What a coincidence.

In the grocery store, Shen Bo uses these "memories" for an obvious benefit. "I want some coffee," he announces as a woman hands me a sample in the grocery store.

"You can't have any," I tell him. "Don't you want to be tall like Daddy?"

His face turns very red. He gulps back what sounds amazingly like a real sob. "My grandmother in China always let me have coffee!" He wails. "Whenever I wanted it!"

The salesclerk is close to tears herself. "Oh the poor boy, the poor dear boy." She looks at me *(Continued on page 90)*

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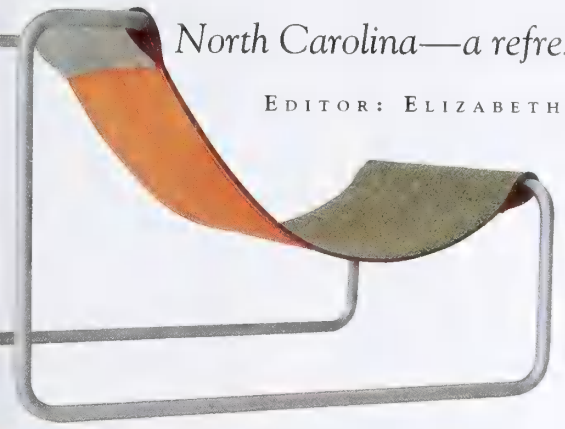
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Gift Cheques

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Reporting on the latest furniture fair in High Point, North Carolina—a refreshingly modern mix

EDITOR: ELIZABETH MAYHEW



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1. *Steel and industrial felt sling chair, $199. From Blu Dot: 612-782-1844.*
2. *Faux-suede upholstered chair based on a 1950s French design, $930. From Mitchell Gold: 800-789-5401.*
3. *Bookcase made from reclaimed teak has sliding glass doors, $2,300. From The Home Collection: 336-889-7379.*
4. *Cowhide ottoman, $930. From Mitchell Gold: 800-789-5401.*
5. *Wood plank bench, $280. From Oly: 510-644-1870.*
6. *X-based teak dining table, $1,650. From The Home Collection: 336-889-7379.*
7. *Side table in the form of steps, $2,085. From Century: 800-852-5552.*
8. *Laminate-topped powder-coated steel table, $159. From Pure Design: 800-483-5643.*
9. *Boxy sofa upholstered in Prada-esque nylon, $1,700. From Mitchell Gold: 800-789-5401.*

Woven pieces were a strong presence at the furniture fair



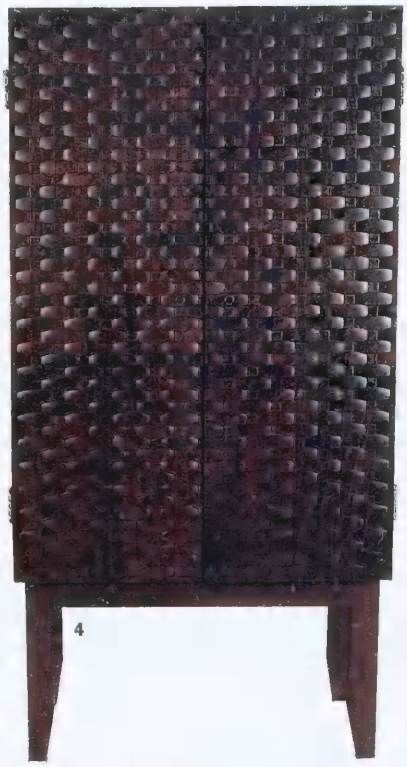
1. *Chest of woven lampakanai (wicker) with leather details works as a cocktai table, $1,150. From Lexington: 800-LEX-INFO.*



2. *Stained rattan colonial-style side table is topped with rattan matting, $396. From Palecek: 800-274-7730.*



3. *Winged rattan armchair, $500. From The Home Collection: 336-889-7379.*



4. *Hand-carved exotic wood cabinet, $1,952. From Directions: 706-769-6627.*



5. *Cherry wood sofa upholstered in ra silk, from $2,238 From Directions: 706-769-6627.*



6. *Island-inspire rattan dresser has a black finish $1,300. From Lexington: 800-LEX-INFO.*



7. *Glass-topped table is made of a waterproof, wickerlike resin, $1,200. From Veneman: 714-894-0202.*



8. *Chris Madden's rattan and wicker tea table has flip-down shelves $350. From Bassett: 540-629-6000.*

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French thirties and forties furniture was an inspiration at High Point


1


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1. *Enveloping oval sofa, $5,405. From Century Furniture: 800-852-5552.*

2. *& 3. Rippled glass cocktail table with curvy wrought-iron legs, $2,785; spoon-backed maple side chair, $1,360. From Century Furniture: 800-852-5552.*

4. *& 5. Walnut bench with cushion and bolsters, $599; walnut block-veneered entertainment unit, $1,699. From Lane: 800-750-LANE.*

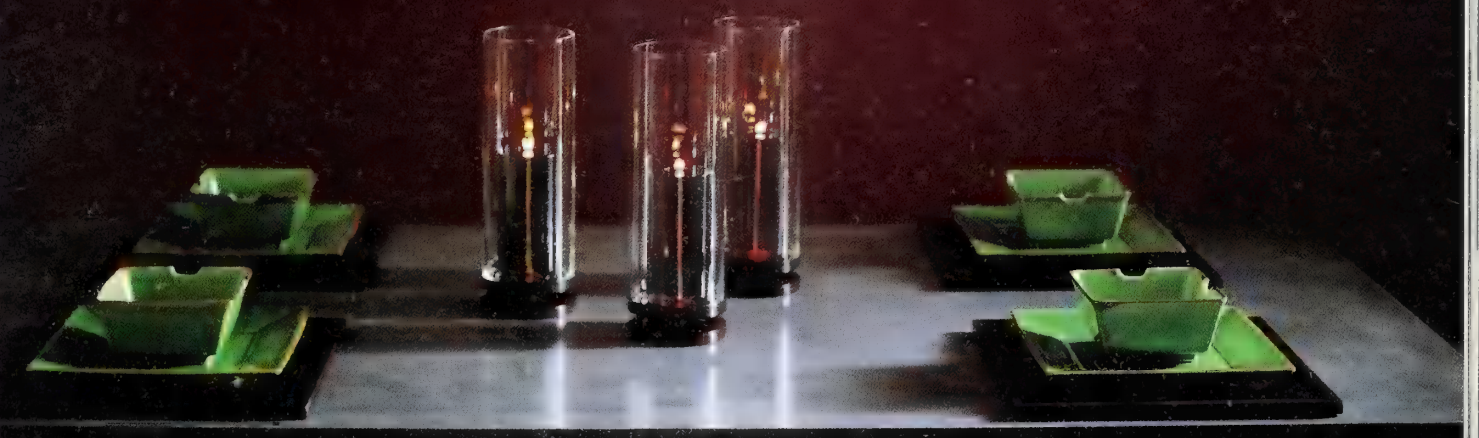
6. *Drum-shaped cherry commode has three drawers and saber legs, $980. From Bernhardt: 888-324-3771.*

7. *Square-backed upholstered dining chair has a black-finished maple frame, from $525. From Directions: 706-769-6627.*

8. *Maple dining table with legs inspired by the shape of a Japanese farm tool, $1,199. From Norwalk: 800-837-2565.*

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Birds sang, bugs buzzed, and bamboo sprouted at High Point

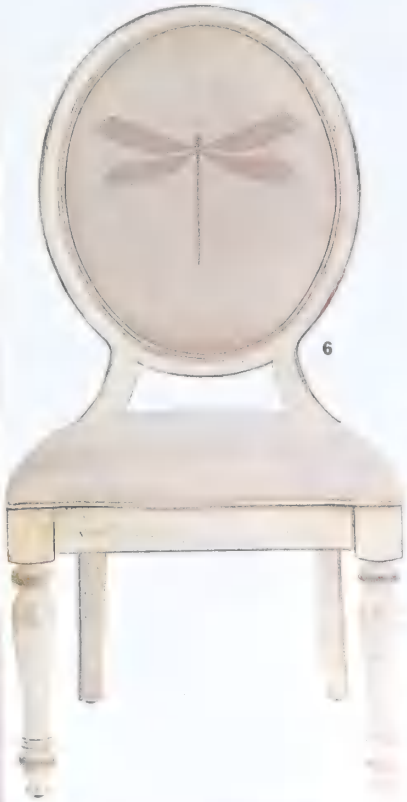








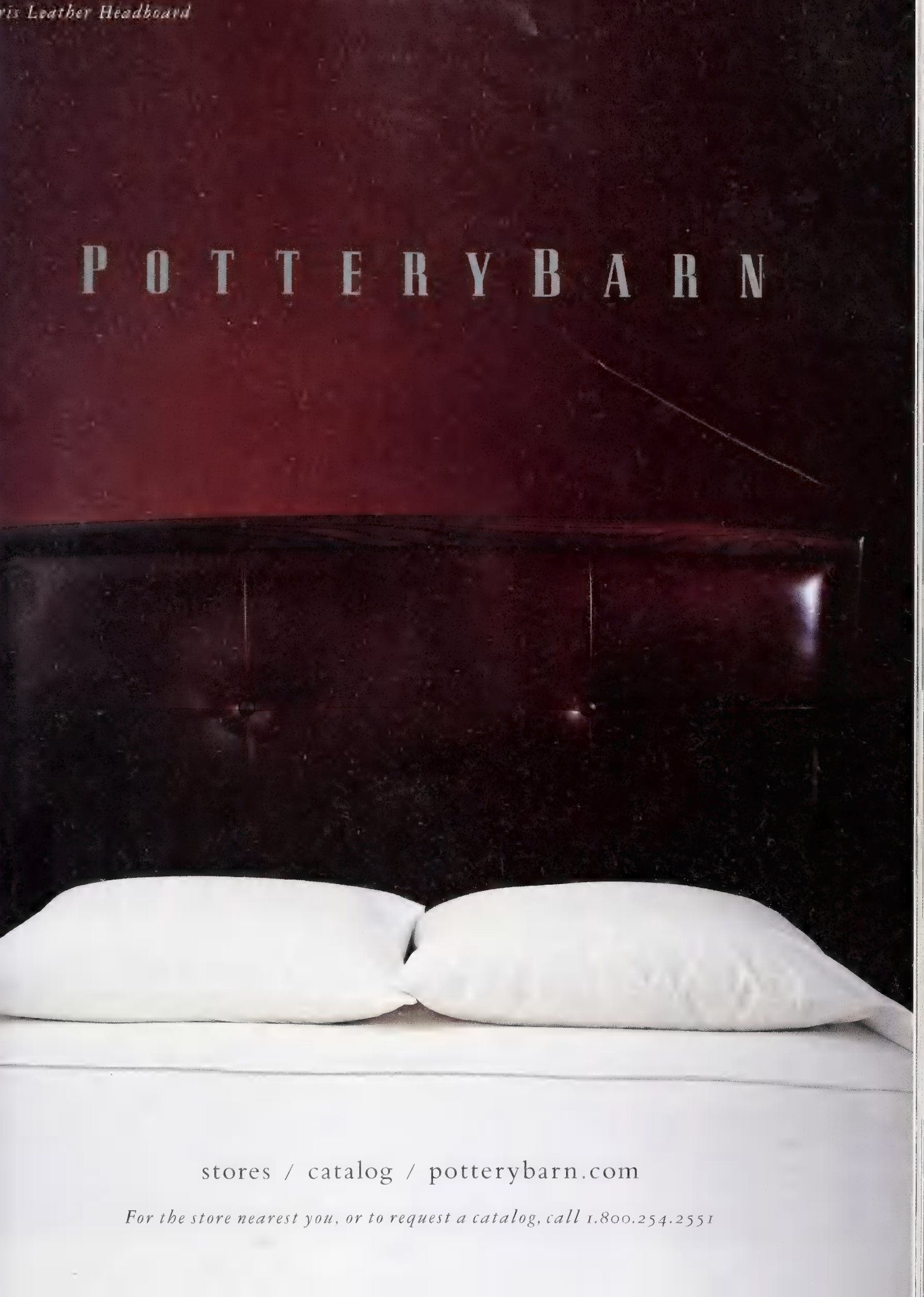








1. *Painted pine armoire, $1,995. From Norwalk Furniture: 800-837-2565.*
2. *Whitewashed mahogany and leather chair, $2,230. From Hickory Chair: 800-349-4579.*
3. *A Chippendale tray inspired the shape of Mario Buatta's ottoman, $1,958. From John Widdicomb: 800-847-9433.*
4. *Leather-bound "books" on Carleton Varney's library table are drawers, $7,924. From Kindel Furniture: 616-243-3676.*
5. *Painted faux-bamboo chest, $1,295. From Guildmaster: 417-869-3600.*
6. *Oval-backed side chair with dragonfly motif, $770. From Lexington's Tommy Bahama Collection: 800-LEX-INFO.*
7. *Gold-leaf mirror frame with two birds, $1,375. From Carvers' Guild: 800-GILDING.*
8. *Inlaid black granite and gold-leaf guéridon, $8,236. From E. J. Victor: 828-437-1991.*



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Traditionalism wore an international face to the fair

















1. Wing-back armchair is modeled on an 1895 original from Gertrude Vanderbilt's bedroom at The Breakers in Newport, $4,497. From E. J. Victor 828-437-1991.

2. Italian alder chest has yew wood and macassar ebony inlay, $10,322. From Baker: 800-59 BAKER.

3. Waverly's ebony-stained bench, $700. From Lexington 800-LEX-INFO.

4. Marquetry game table, $2,600. From Harden's Forbes Collection: 315-245-1000.

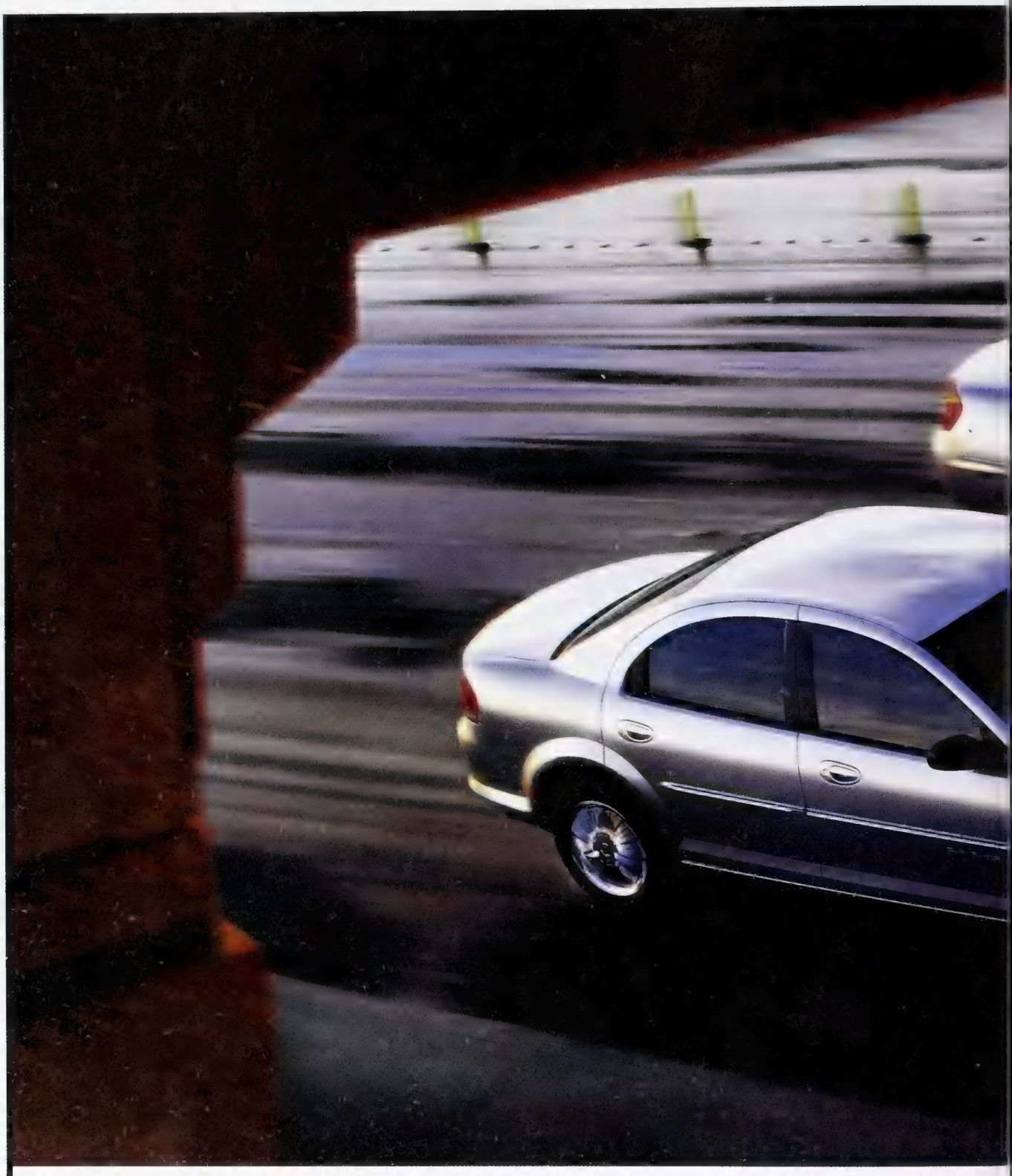
5. Directoire-style cherry and myrtle burl book table, $1,312. From Baker: 800-59-BAKER.

6. Ottomans upholstered in bright checks, $375 each. From Lee Industries: 800-892-7150.

7. Campaign chest opens to a leather-topped desk, $2,700. From Thomasville 800-225-0265.

8. Queen Anne–style mahogany settee, $3,138. From Stickley: 315-682-5500.


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LE ROUGE ET LE NOIR

Located on a quiet, tree-lined street in Beverly Hills, the new Maison 140 hotel has a politely understated white brick facade. But when guests walk through the orange front doors, they're in for a surprise. In reinventing a dowdy hostelry once owned by Lillian Gish, designer Kelly Wearstler (left) tossed out the dictum "less is more." The result—a lively reinterpretation of a 1920s French bed-and-breakfast hotel—is as exuberant as the Folies-Bergères. Thus Wearstler chose chinoiserie lamps and luxurious French slipper-style sofas for the dark, cozy downstairs lounge. Dominating the tiny lobby, however, and demonstrating her decidedly playful take on the earlier design period, is a large 1970s-flavored screen made of 12 white dinner-plate-size medallions. The designer, wafer-thin and confident, painted the hotel's corridors black, so when the doors to the 46 guest rooms open, their brilliantly colorful interiors make quite a splash. In some suites, Wearstler's love of wallpaper tempted her to continue it on the ceiling (top left). Beds, often black-framed four posters, dominate the small rooms. But, mindful of another seven-ties icon, the movie *Beyond the Valley of the Dolls*, Wearstler couldn't resist bringing in a bed with a vintage padded velvet headboard (left). Proof that a Maison 140 designs from all eras, as long as they are bold, can make for excellent traveling companions. 140 S. Lasky Drive; 800-432-5444. *David Hay*



FLOOR SHOW

You'll want to watch your step after browsing through Tudy Sammartini's *Decorative Floors of Venice* (below; Merrell Publishers, $65). Striking photographs by Gabriele Crozzoli take the eye off the Tiepolos to the kaleidoscopic marble mosaics that carpet the city. From the Byzantine intricacies of St. Mark's to the cool, fluid abstractions by postwar modernist Carlo Scarpa, it's a bel canto opera in stone.

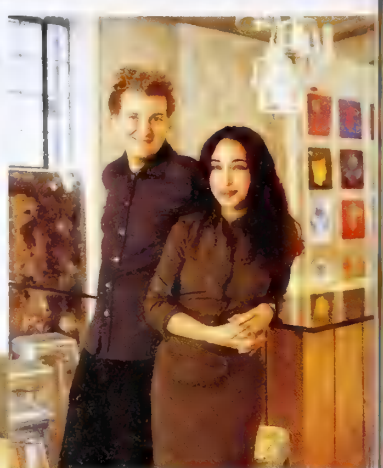




UPSTAIRS, DOWNSTAIRS

Stefan Boublil, a blond vagabond who scours Europe for unfamiliar furniture, and his savvy wife, Gina Alvarez (below right), a Wharton M.B.A., have opened The Apartment, a funky Manhattan home furnishings shop (below left) that mixes sofas, slippers and Sony TVs in premises that mimic a real-life duplex. The Belmont Freeman Architects–designed street-and-basement-level store has the specifications of a fully working apartment. "Right now it's laid out as a one-bedroom loft," Boublil says—meaning he only sells items that you'd actually find in such a residence. But temporary walls will seasonally change the layout—and the furniture offered: "Next it might be a two-bedroom." 101 Crosby Street; 212-781-5754. *Craig Kellogg*



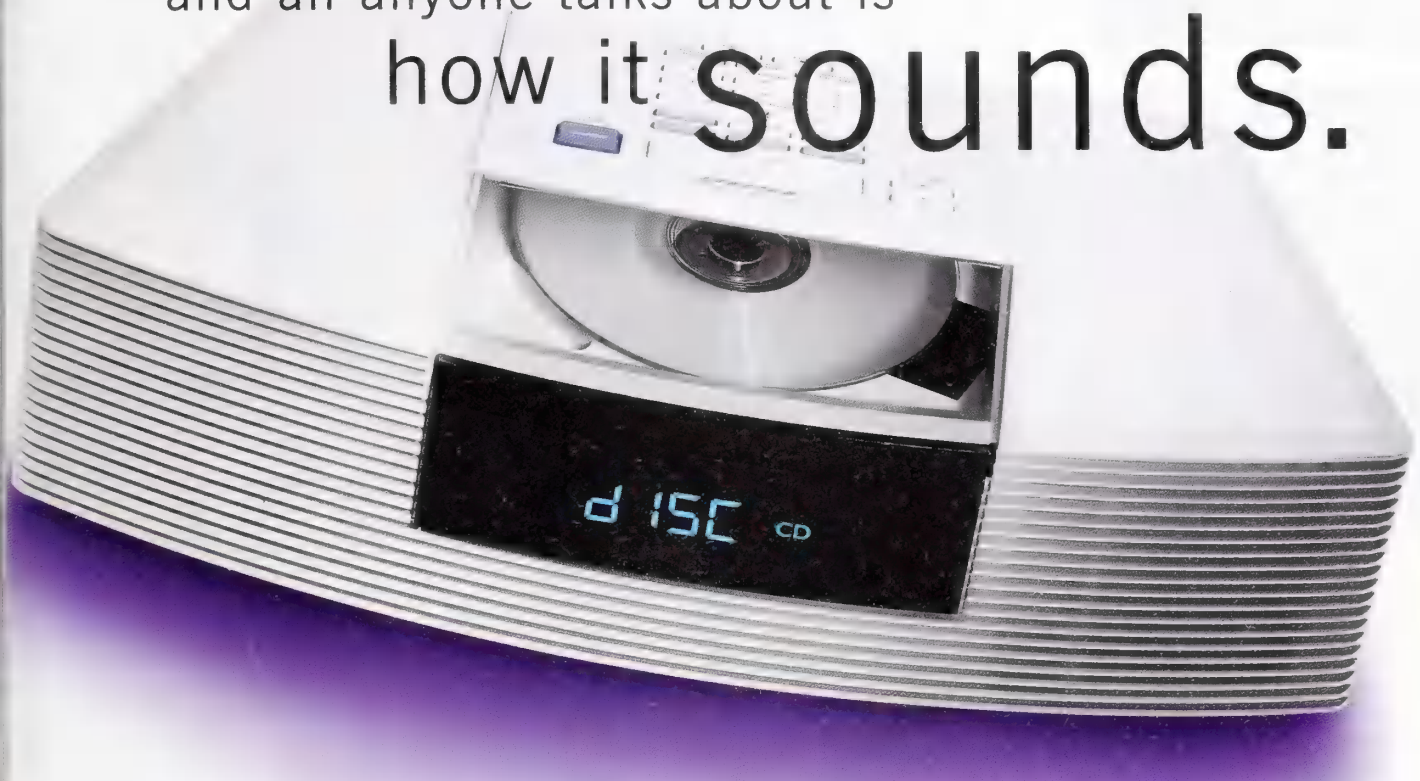


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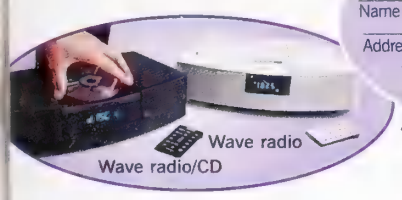
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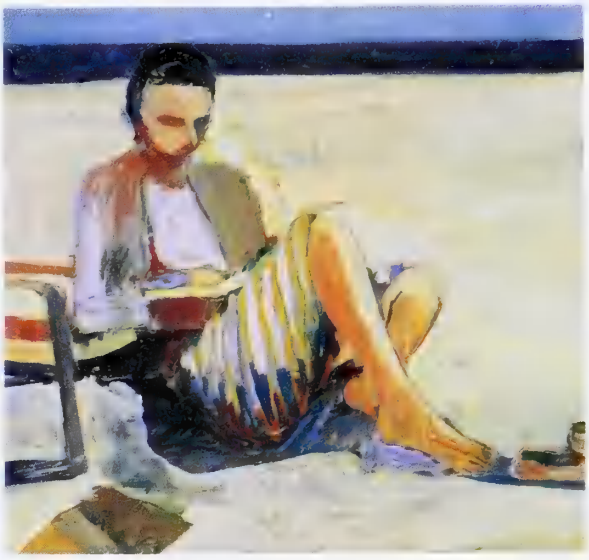
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The Cincinnati Art Museum is the venue for the first-ever traveling exhibition of old master and modern European paintings from the National Gallery of Victoria, in Melbourne, Australia. *Miss Susanna Gale*, 1763–64 (left), by Sir Joshua Reynolds, makes the long trip from Down Under, together with 88 other beautiful companions. October 29–January 14, 2001. Call 513-721-ARTS.



Lee Krasner (1908–1984) was not only the wife of Jackson Pollock but also an important American painter in her own right. *Mysteries*, 1972, (right), which incorporates the earth and fertility images common in her later works, is one of many paintings, collages, and drawings in a Krasner retrospective at the Brooklyn Museum of Art. October 6–January 7, 2001. Call 718-638-5000.



Girl on the Beach, 1957 (left) by Richard Diebenko is one of more tha 300 notable works that comprise "Celebrating Mod Art: The Anderso Collection," the largest-ever exhibition at the San Francisco Museum of Moder Art. October 7–January 15, 2001. Call 415-357-4000



"Made in California: Art, Image, and Identity, 1900–2000" at the Los Angeles County Museum of Art celebrates the state's culture in works like Max Yavno's *Muscle Beach*, c. 1947 (above). October 22–February 25, 2001. Call 323-857-6000.



The jade elephant—with Liz Taylor eye makeup—carrying a bejeweled pagoda-shaped timepiece, c. 1928 (right), once belonged to the Maharajah of Nawanagar. It's one of 16 precious and rare examples assembled for "The Mystery of Time: The Mystery Clocks of Cartier," an exhibit that's part of the perennially dazzling International Fine Art & Antique Dealers Show at the Seventh Regiment Armory in New York City. October 20–26. Call 212-642-8572.

EXHIBITIONS AND EVENTS

Seattle, October 5–April 29, 2001 "Creating Perfection: Shaker Objects and Their Affinities" at the Seattle Art Museum explores the inspirations and influences behind the craft of Shaker furniture, tools, textiles, machinery, and photographs. Call 206-654-3100. **Chicago, October 27–29** The Sacred Heart Schools' Antiques Show features a panel discussion with top designers moderated by House Beautiful's executive editor, Carolyn Sollis. Call 773-262-4446. **Houston, October 22–January 28, 2001** An impressive collection of Teutonic art will be on view in the exhibition "Romantics, Realists, Revolutionaries: 19th-Century German Masterpieces from the Museum of Fine Arts, Leipzig" at the Museum of Fine Arts. Call 713-639-7300. **New York, October 10–February 4, 2001** Germany invades the U.S. on another artistic front—the Smithsonian's Cooper-Hewitt, National Design Museum—with "Masterpieces from the Vitra Design Museum: Furnishing the Modern Era," a show of 100 important pieces of furniture borrowed from the Weil am Rhein institution's extensive collection. Call 212-849-8400. **Pittsburgh, October 28–February 11, 2001** Aluminum is not just for cans. It's the many other faces of the metal that the Carnegie Museum of Art examines in "Aluminum by Design: Jewelry to Jets." Call 412-622-3131.

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SETTING UP CONNECTIONS

Want to make your rooms sing? At a recent lunch, designers Jeffrey Bilhuber, Laura Bohn, Mariette Himes Gomez, and Bunny Williams told us how they do it

By Margaret Kennedy

B.W.: When I walk into an empty room, I envision where all the furniture will go even though I don't know exactly what those pieces will be. I come up with an idea, a feeling, a basic mood or atmosphere and then find furnishings that will make it happen. You need something to start with—the perfect rug, a great table—then the rest will fall into place.

J.B.: When I first look at a room, my eyes move around and register all the opportunities. I need a high piece over there and something to balance the windows. I have to think beyond a floor plan to the elevation. There's nothing worse than a uniform horizon line.

M.H.G.: You can make a room out of diverse elements, but you need to edit.

J.B.: The most important piece is the one I don't put in.

B.W.: Every choice you make has a reason. You want a complicated moment here and a plain moment there. Always watch the balance.

L.B.: Whatever the specific items are, you set up connections.

B.W.: Look at the way people who live with great style make totally unrelated things work together.

J.B.: Remember the David Hicks book with all those tablescapes? What a lesson! The way he put disparate objects together by keeping the color the same. If you gave all of us the same eight objects, we'd all use them differently.

L.B.: My clients get nervous when I move things. Design is not a science—you need to experiment.

M.H.G.: Your work becomes static if you overintellectualize or create formulas.

L.B.: I'm always trying to convince people they don't have to match the sofa color to the floor.

J.B.: One client told me, "My goal is to make an investment in living, not in furniture." The expense or pedigree of a piece didn't matter to her.

L.B.: So many people are into everything being perfect—it's the imperfections that give it life. Maybe having dogs helps you understand this. If it doesn't survive dogs, I don't want to know about it. My linen sofa has indestructible mohair seats.

B.W.: It's so important to understand the interest that pieces of different quality can bring to a room—a fabulous table with a humble basket. It's hard to get someone to see that everything doesn't have to be precious. Jacob-signed French chairs slipcovered in batik—that's style!

M.H.G.: I went to Europe with a client and we just kept buying things she liked. We gathered a huge inventory and with the law of averages, a few pieces won't work, but the house will be human and personal.

J.B.: It's funny, I've been redecorating my own apartment and I couldn't help going back to the way I had it fifteen years ago—what worked then looks right to me again.

M.H.G.: I still have the same furniture in my office—all my old favorites—although I'm always changing my pictures around so I can see them differently. ■

Talking decorating tactics. From left: Laura Bohn, Peggy Kennedy, Jeffrey Bilhuber, Mariette Himes Gomez, and Bunny Williams.

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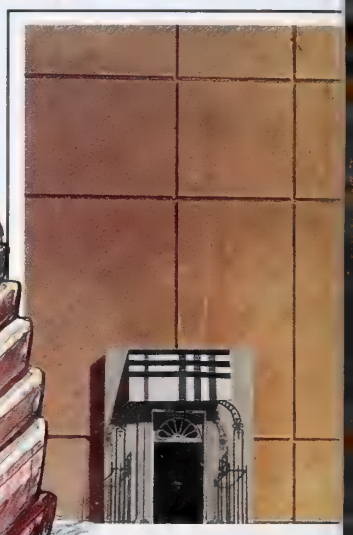
Steeped in history but ready to reinvent it, New Yorker Randy Ridless rolls out a new look for Burberry in London

By Christine Pittel



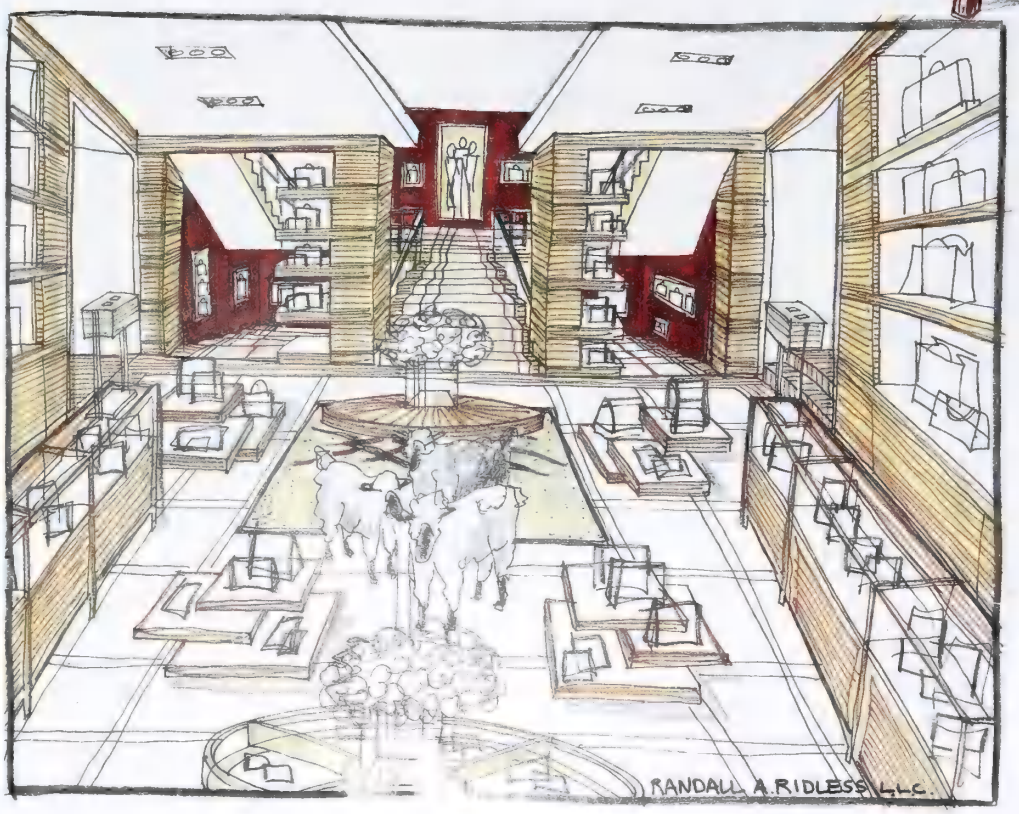
Choked with tassels? Suffocated by cushions? New York designer Randy Ridless can administer CPR to the most traditional interior, breathing fresh air into stuffy rooms. At the Kip's Bay show house, everyone swooned over his classical moldings gone native with chocolate-brown inset panels painted in African tribal patterns. "I like taking a look and twisting it," he says. Commissioned to redo Burberry's London flagship store, which opened this September, Ridless tweaked the check that made the company famous, blowing it up to various scales so it became an abstract grid writ in plaster, wood, leather, and stone. The subliminal plaid unifies the whole shop. Still suitably British but not overdone and overpropped, the Bond Street interior looks bracingly modern—paying homage to heritage while extending tradition's lease. ■





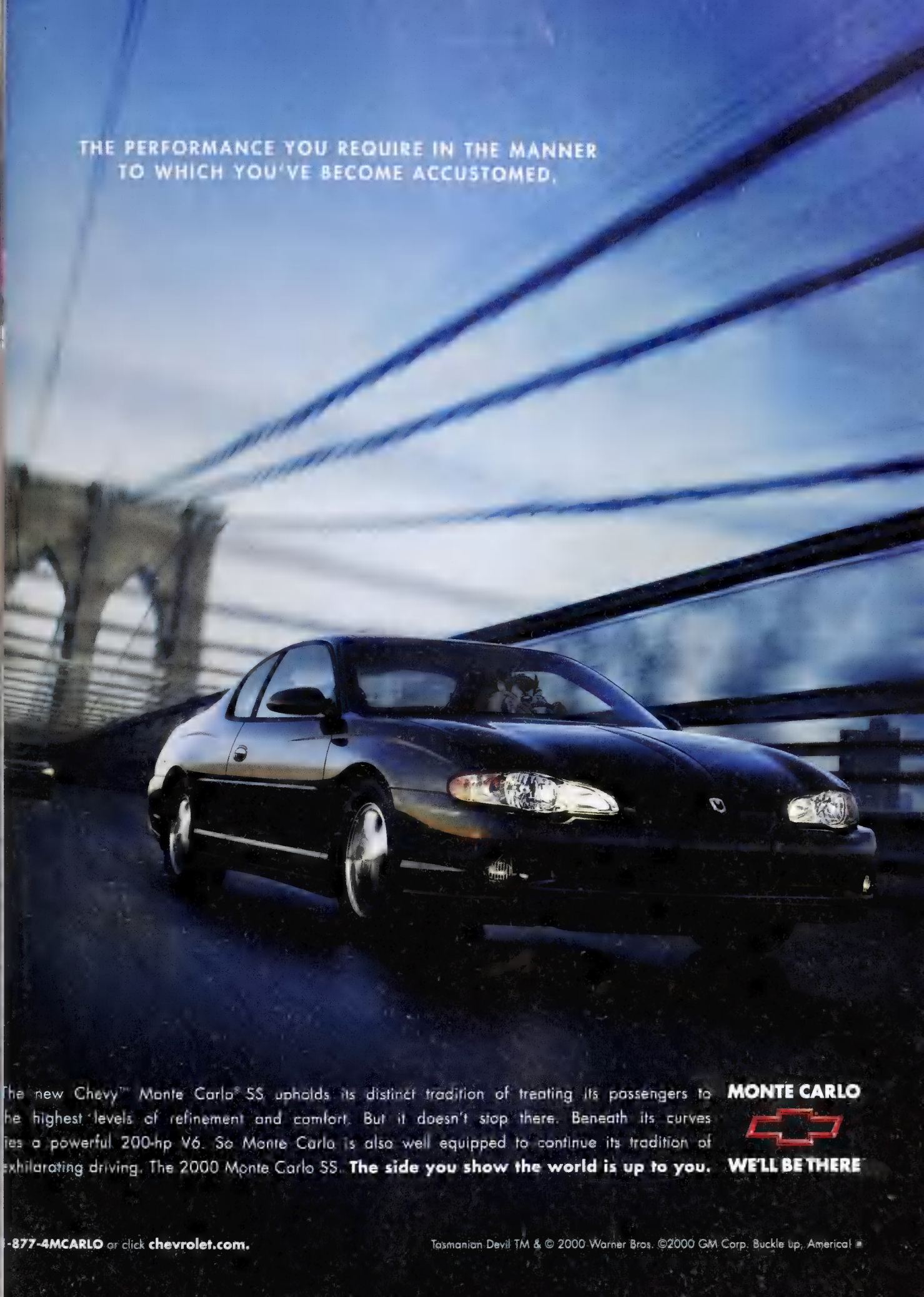


In the new Burberry shop (below), life-size sheep graze amid the cashmere, and scarves will be displayed in a suitcaselike chest of drawers (right). Far right: Facade concept. Top and above left: Randy Ridless at home—a study in brown and white à la Billy Baldwin, with simple muslin on the sofas and geometric-patterned cushions.



Modus Operandi

- Contrast creates an interesting tension. When you put a modern painting over an 18th-century console, it loosens up the table and softens the artwork's edge.
- I like to mix many cultures in my table settings, juxtaposing lacquer from Japan, English silver, French china, vintage linens, ethnic patterns, and hurricane lamps.
- Try using pattern in unpredictable ways. I might take an overscaled floral fabric that Dorothy Draper would have loved and use it on a bedroom's walls, with solid-color curtains. For a library, I saddle-stitched large squares of honey-toned leather together and applied it to the walls with small antique-gold nailhead trim.

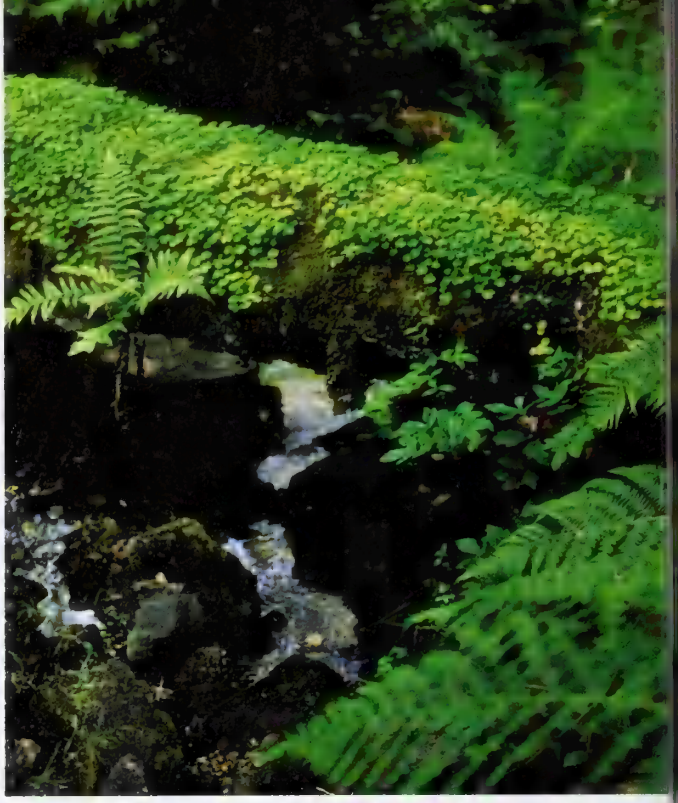

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GOING WILD

Nothing could be further from our old notion of French gardens—formal and geometric—than the popular new landscapes inspired by the untamed countryside

In her new book, The French Country Garden (Bulfinch, $38), *Louisa Jones explores the nation's obsession with everything green, from environmental concerns and preservation of flora and fauna to the latest styles in home garden design: the country priest or curé's garden with cottagelike plantings of herbs, flowers, and vegetables; the collector's garden for preserving heirlooms as well as importing rare exotics; gardens for the five senses inspired by designs of the Middle Ages, the Renaissance, and ornamental potagers; witty and subversive formal gardens; and, most popular, natural gardens that seek to imitate the surrounding landscape. Following is an excerpt from her chapter "Nature's Ways."*

Gardening has become a national passion in France. The great French heritage still thrives—classic parterres and landscaped parks, botanical collections and kitchen gardens—but in recent years there has been luxuriant new growth on the old roots. The most remarkable dimension of this renaissance is >





In the Ardèche (below), an 'Adelaïde d'Orléans' rose arches over a streambed to form part of a mountain landscape. Right, from top: A semi-wild garden in Limousin; the author's domain near Provence; in a Loire Valley plot, fennel and poppy go to seed naturally.







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also its most secret: home gardens hidden in remote provinces, often made with limited means, but always displaying personal resourcefulness and creativity.

Although these horticultural changes sometimes echo international trends, French gardeners have stopped imitating foreign models, especially the English mixed borders that the horticultural press displayed so lavishly in the 1970s and '80s. The home garden is no longer simply a complement to the house or a leisure activity for the weekend. It has become a place in which to welcome wildlife and preserve biodiversity; to rediscover the scents, textures, and flavors of the living world; to invent personal symbols.

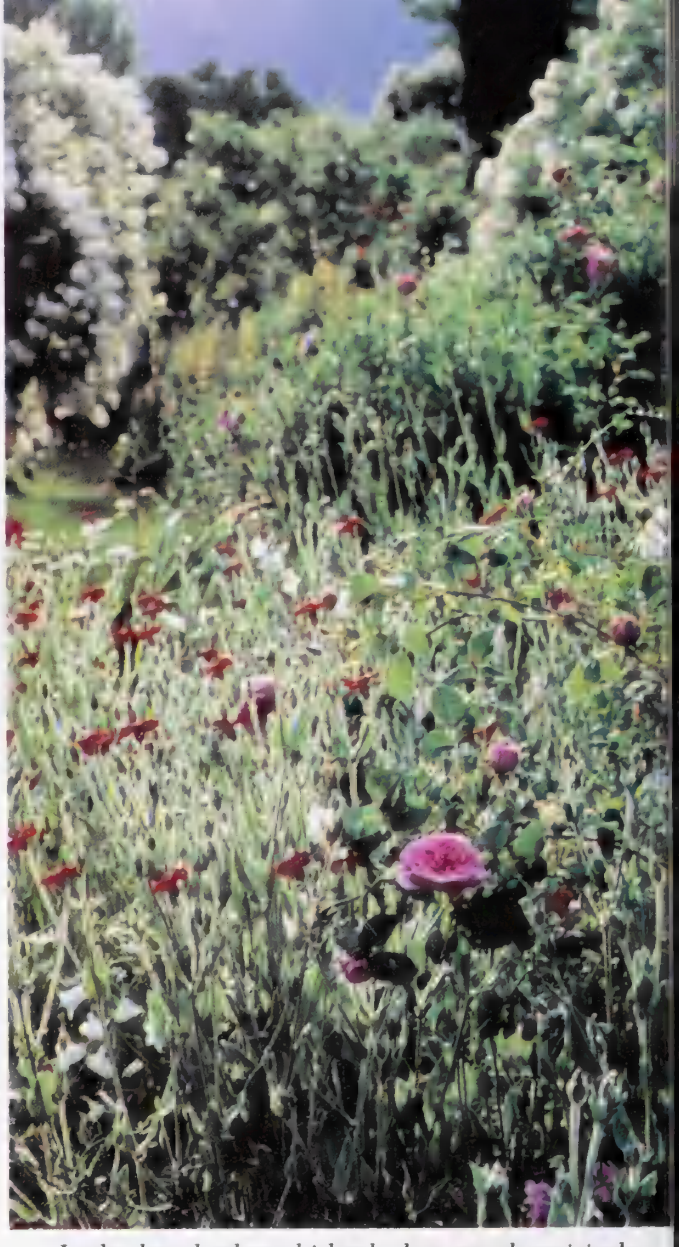
But the national fervor goes far beyond private gardens. Environmental issues are featured on almost every news broadcast these days. As early as the 1970s, a farmers' cooperative near Le Mans linked quality free-range chicken production to the replanting of ecologically balanced hedgerows torn up after the Second World War. Conservation agencies established around the same time are now beginning to show results: the Conservatoire botanique de Brest, for example, one of the first in the world to specialize in saving threatened plants, now has its counterpart in each region, complemented by vast conservationist regional and national parks. Government organizations such as the Office national des forêts defend woodland, while the sea front agency, the Conservatoire du littoral, has worked so successfully that in 1999 French beaches were judged to be the cleanest in Europe. This agency also buys and restores historic gardens. The whole countryside is now far better maintained, with fewer ruins, better upkeep of roads and shoulders, new trails for hikers, bikers, horse-riders, and walkers, and far less pollution than at any other time in recent history.

Nothing illustrates current trends better than the creation all over France of outdoor "ecomuseums" that are intended to help preserve endangered rural traditions as well as wildlife. These sites are part of green tourism, as is garden-visiting, which has taken the country by storm. More and more private gardens are open to the public all through the season, and regional brochures list special visits for garden-heritage weekends in June and September. Each spring weekend offers a wide choice of bountiful plant fairs.

As for home garden styles, none is so popular as ecologically-aware plots inspired by country landscapes. France, which was industrialized late, still has many remote, sparsely populated regions of woodland, mountains, and river gorges, and today wild gardens proliferate all over the country, especially in the Massif Central, the whole of the southwest, the Rhône-Alpes region, and Haute Provence.

Last year a survey published by *L'Express* magazine revealed that natural gardening is the favorite among French amateur gardeners. For some of them it means creating less formal, more [illegible] plant pictures. For others, it means preserving [illegible] and ecosystems, saving natural resources, or enhancing [illegible] touristic bit of countryside for its very own spirit of [illegible].

Natural gardening [illegible] imitates wilderness,



In the densely planted islands that stretch enticingly across the valley floor at La Roseraie de Berty, each rose remains clearly visible in habit and full flower.

with a romantic emphasis on the picturesque. The great French celebrant of the wild was, of course, Jean-Jacques Rousseau, whose fictional garden in *Julie, ou la Nouvelle Héloïse*, published in 1760, provided a model. Like "Capability" Brown in England, Rousseau recommended creating an illusion of spontaneity, an artificial landscape with a convincingly natural look. Today's gardeners still practice the techniques the writer recommended to create this illusion. They choose grasses and plants with both foliage and seed interest, mix shrubs for rustic hedges; plant climbers for jungle effect, shun straight lines and right angles; create wildflower meadows. Few new gardens are created in France today without a flowery mead, however small.

Georges Lévêque has done all of these things in a long, narrow plot behind his house in a small town near the Loire Valley. His garden provides a refuge for biodiversity in the midst of suburban uniformity and, at the same time, manages natural resources on a personal scale.



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CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS Activities Requiring Mental Alertness:** In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-Drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400-mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** In a 2-year carcinogenicity study in rats, cetirizine was not carcinogenic at dietary doses up to 20 mg/kg (approximately 15 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 10 times the maximum recommended daily oral dose in children on a mg/m² basis). In a 2-year carcinogenicity study in mice, cetirizine caused an increased incidence of benign liver tumors in males at a dietary dose of 16 mg/kg (approximately 6 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 4 times the maximum recommended daily oral dose in children on a mg/m² basis). No increase in the incidence of liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility and general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 times the maximum recommended daily oral dose in adults on a mg/m² basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetirizine was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maximum recommended daily oral dose in adults on a mg/m² basis). There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 mg/kg (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m² basis). Studies in beagle dogs indicated that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 patients aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received between 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons of the pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both adult and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who received a single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of cetirizine in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry Mouth (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-controlled trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom received single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged 2 to 5 years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in trials with children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Years in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency of ≥ 2% in Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years who received ZYRTEC in U.S. trials, including an open adult study of six months' duration. A causal relationship of these infrequent events with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased salivation, urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Nervous Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cramps, migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abnormal hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased appetite, melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** cystitis, dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** deafness, earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, arthritis, arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased libido, depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep disorder. **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sinusitis, upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, dermatitis, dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular rash, photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urticaria. **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, loss of accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, enlarged abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, periorbital edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTEC has been reported. In foreign marketing experience the following additional rare but potentially severe adverse events have been reported: anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, hepatitis, orofacial dyskinesia, severe hypotension, stillbirth, and thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of [illegible] mg, restlessness and irritability were observed initially; this was followed by drowsiness. [illegible] should be symptomatic and supportive, taking into account any concomitantly ingested medications. [illegible] ZYRTEC. ZYRTEC cannot effectively removed by dialysis, and dialysis will be ineffective. [illegible] readily ingested. The acute minimal lethal oral doses were 237 mg/kg in mice (approximately [illegible] mg/m² basis, or approximately 55 times the maximum recommended [illegible] m basis) and 56 [illegible] proximately 460 times the maximum recommended daily oral dose in adults on a mg/m² basis, approximately [illegible] aximum recommended daily oral dose in children on a mg/m² basis). [illegible] city was the central nervous system, and the target of multiple-dose toxicity was the liver.

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Since the 1970s, Lévêque has been one of France's mo influential gardeners. As both photographer and writer fo leading magazine, *Mon Jardin et ma maison*, Lévêque work tirelessly to encourage young nurseries and designers, and promote plantings that had an artistic dimension but we within the means of the home gardener. His first inspirati was English, and Rosemary Verey gardens were a model.

The call of the wild was not unknown to him, howev He dreamed of solar energy, of a natural landscape, and t years ago he began working intensively to combine in his ov garden elegance and ecology, natural beauty and sustainabili

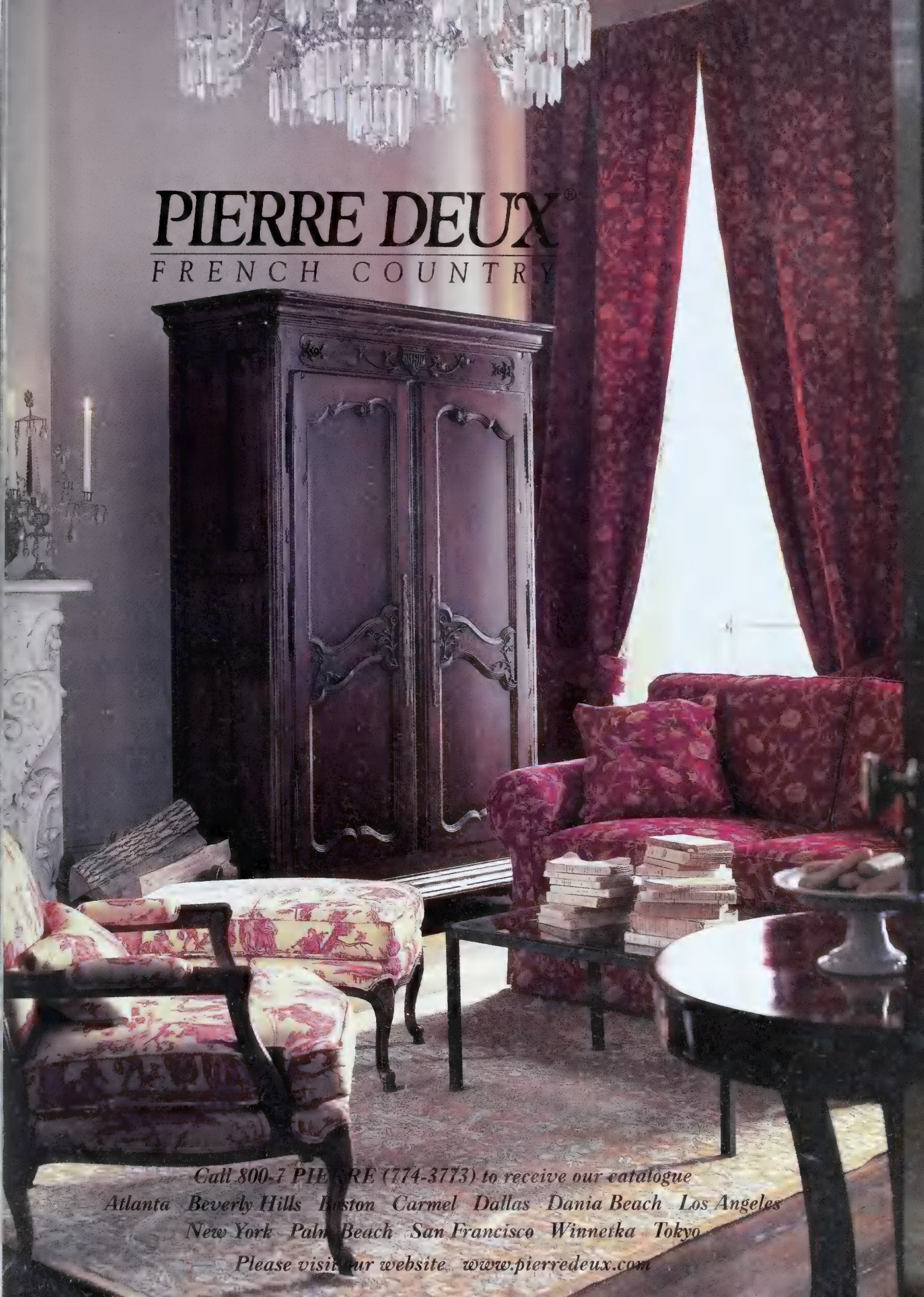
The Lévêque garden extends in a series of small spac —without formal transitions—along a central axis, leadi from the house to the end of the garden, where a small wo shelters and hides two parked cars. But many features interru this line. The dirt path disappears under an arch into a mosa of shade-loving plants, re-emerging as an irregular assembla of old paving stones before getting lost again in grass.

House and garden walls are smothered in near jungl like growth of actinidia vines, rambling roses ('Bobbie Jam and 'Maréchal Ney'), creeper (*Parthenocissus henryana*), a espaliered cherry trees. Native plants intermingle with exoti the treasures which Lévêque brings home from his trave "Each region, each *terroir* has its vegetation," Lévêque e plains. "You have first to be attentive to that. The impor come after." By the house, *Impatiens balfourii* are prolific b easily controlled. Deep-pink poppies, yellow verbascum, a feverfew self-sow throughout. Near the far end of the garde a park bench lets the family enjoy birdsong in the ti meadow—simply grass left to grow high and enriched wi wild flowers—and woodland, composed of yew and hornbea that Lévêque has intermingled with raspberries, goldenro hogweed, and eupatoria.

He prefers foliage gardening, ideal in a town spa where leaves are a means of purifying the air and combati pollution. Open parts of the garden have grass, but not law Few features of town and suburban gardens have caused much controversy in recent years as energy-intensive turf, a Lévêque's approach is to leave the rough grass unwatered a unfertilized. It turns dry and brown in summer, greening aga at the first rain.

Another proponent of natural gardening, Eléono Cruse, settled in the heart of France, southwest of Lyons, the early 1970s, choosing a site where a narrow gorge sudden opens into gentle pastureland on both sides of a stream. Sh liked the wild beauty of the steep wooded slopes, dense wi arbutus, box, bay, and holly oak. Today, the mountain clea ing, called La Roseraie de Berty, shelters roughly six hundr species, varieties, and cultivars of old roses—all pre-192

When Cruse began cultivating the 5,000-square-met site she was aiming solely at self-sufficiency, like many you French people after 1968. Improvement came in several slo stages. The existing peach orchards had been both fertiliz and weeded with chemicals, and the land was worn out. A first, Cruse raised goats, Jersey cows, and sheep, which clean up the terrain and enriched it. Then (*Continued on page 18*


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IN OLD MEXICO

Historic Morelia, an enchanting preserve of colonial architecture, is both the capital of Mexico's beautiful Michoacán state and a gateway to the captivating region

By Jeff Book









I have a defining, dreamlike memory of Morelia: I'm watching a cat step stealthily through lush grass, stalking something only it can see, lord of a miniature jungle bounded by paved paths and stone arches. Somewhere beyond the colonnade a tenor sings a plaintive aria. I'm in a cool, green oasis—the garden courtyard of Las Rosas music conservatory—and the swirl of street traffic outside seems miles, or centuries, away.

I experience other dreamy moments—and marvels both manmade and natural—during a wide-ranging visit to Morelia and its environs. A preserve of historic architecture and a cradle of Mexican independence, this aristocrat of colonial cities has been declared a national monument and a UNESCO World Heritage Artistic Site, yet is largely unknown to foreign tourists. Morelia, capital of the state of Michoacán—a region of heady beauty, from balmy Pacific beaches to high valleys and lakes set amid wooded volcanic peaks—is located roughly midway between Mexico City and Guadalajara, near the well-paved toll highway that links them.

The city was founded in 1541 by Mexico's first viceroy, Antonio de Mendoza. It remains distinctly Spanish in character, embodying the well-ordered town planning that Spain bestowed on its New World possessions. The historic core—compact enough to be explored on foot—is built almost entirely of pinkish-beige stone, which lends unity and a pleasing cast to its handsomely weathered buildings. Splashing fountains, strolling couples, and tag-playing children animate tree-shaded plazas framed by stately 16th- to 18th-century façades. Ground-floor arcades shelter shops and cafes, and echo the graceful colonnades that flank interior courtyards.

Morelia is honeycombed with such courtyards—the town's 6,000-foot-plus elevation provides a mild climate for the year-round use of these enclosed patios—and I become a connoisseur of them during my stay. They range from the sensuously intimate to the austerely grand (as in the Palacio Clavijero, a former Jesuit college). Even the most serene has a slightly theatrical air—a trait that's put to good use in an outdoor evening concert of Mexican and Cuban dance music at the 17th-century Casa de la Cultura, a former Carmelite >

Elegant Morelia, clockwise from [illegible] verdant courtyard of Las Rosas music conservatory. The Palacio Clavijero's commanding courtyard. Alfredo Zalce [illegible] Palacio de Gobierno. City skyline bristling with stately towers and domes.

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convent. The architecture is both backdrop and stage set as trumpet soloists serenade the large and appreciative audience from upstairs windows. The orchestra plays with verve, inspiring couples to leave their seats and dance the bolero.

Next morning, I find myself alone in the entrance courtyard of the Palacio de Gobierno, yet the place is crowded with historic figures—depicted in vivid murals by the contemporary artist Alfredo Zalce. Prominent among them is Morelia's 19th-century namesake and most famous son, José Maria Morelos, a priest turned general who fought and died for Mexican independence. In a fine example of an art form that has thrived in Mexico since pre-Columbian times, Morelos and his fellow rebels surge across the walls above the grand staircase. The dynamic pageantry of Zalce's murals counterpoints the building's restrained Baroque style, in which expanses of unadorned masonry balance moldings, pilasters, finials, relief sculptures, and other stone flourishes. The same style characterizes most of Morelia's historic buildings, including the majestic cathedral. Its tiled dome and twin 200-foot towers loom above the city and mark the pretty *zócalo*, or main plaza, where woman wearing hand-woven shawls converse among the flowers.

In the afternoon, surrounded by groups of high-spirited schoolchildren, I amble down a tree-lined walkway, Calzada Fray Antonio de San Miguel. After stopping in a cybercafe to check my e-mail (yes, even here), I lunch in the lovely courtyard of Casa de la Calzada, where fountains arc into a pool with palms and ivy-clad walls in the background. For all its Spanish flavor, Morelia is profoundly Mexican, as evidenced in its markets and restaurants. In addition to more familiar south-of-the-border fare, I sample regional specialties like *sopa tarasca*, a savory bean-based soup, delicate Lake Pátzcuaro whitefish, and the flavorful triangular tamales called *corundas*. Michoacán is famous in Mexico for its sweets, which are on profuse display in the city's Mercado de Dulces: colorful *ates* (jellied morsels of guava, mango, and other *frutas*), brittle made with nuts or sesame seeds, beignet-like *buñuelos*, *cocada* (coconut candy) and *morelianos* (wafer sandwiches of condensed-milk paste).

These handmade sweets are the edible complement to the traditional crafts for which Michoacán is equally renowned. High-quality objects from all over the state are sold in the Casa de las Artesanías, which occupies a 17th-century convent (so many of Morelia's old buildings once housed religious orders and schools that one supposes it must have been a town of great virtue). Its two floors overflow with colorful ceramics, lacquerware, embroidered clothing and table linens, masks, woven-straw goods, copperware, and guitars, as well as artisans demonstrating their skills. This cornucopia is a legacy of Michoacán's revered first bishop, Vasco de Quiroga, who arrived from Spain in 1533 and set about improving the sorry lot of the Tarascans—the indigenous peoples also known as the Purépecha—under their harsh, colonial masters. Combining the utopian ideals of Thomas More with the savvy of a modern venture capitalist, he trained Tarascan villagers in specific crafts and organized markets *(Continued on page 7*

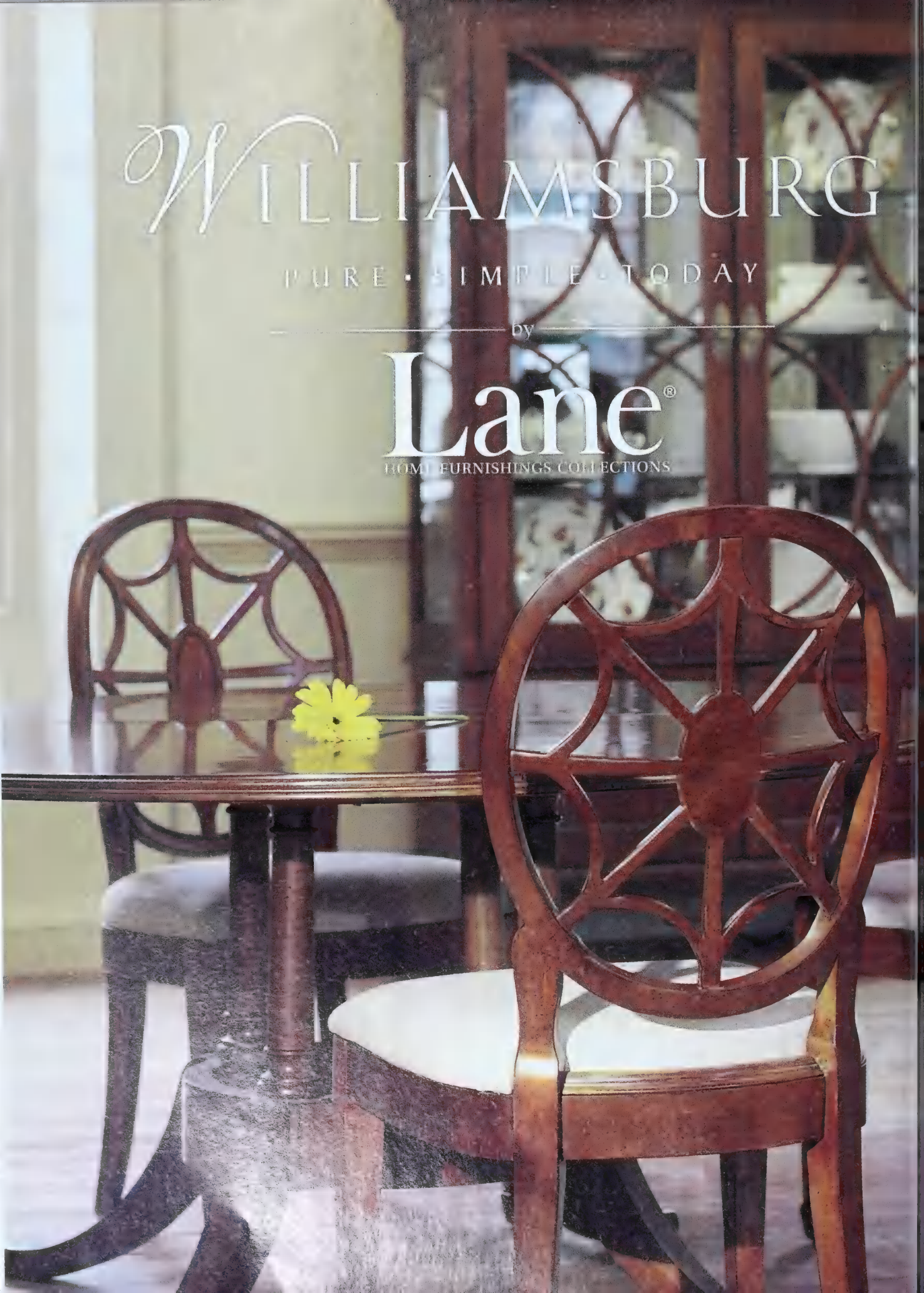
Arts and architecture, clockwise from left: The Baroque cathedral's twin towers soar above the city. A painted-wood church ceiling in the village of Tupátaro. Copper vessels in Morelia's Casa de las Artesanías. Statues of Sancho Panza from Don Quixote lend picaresque charm to Pátzcuaro, where colonial architecture and pre-Hispanic traditions endure. A well-dressed calavera figurine awaits the Day of the Dead. In Santa Clara del Cobre, coppersmith Margarito García works at his forge



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THERE'S A NEW WAY TO THINK ABOUT WASHERS

Revolutionary new washing technology is redefining the category.

Until recently, if you wanted to purchase a high-efficiency washer, you'd have to buy what is called a "front loader" or "horizontal-axis" model. These washers set the wash basket on its side and pull the clothes through soapy water as the drum rotates.

Much more popular is the familiar top-loading washing machine. More than 8 out of 10 American consumers prefer this type of washer, and 93.4% of consumers who purchased washers in 1999 bought this kind. This washer gives an excellent wash performance, but until recently it could not compete with a horizontal-axis washer for energy and water savings.



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Instead of immersing laundry in a full bath of water, the new plate creates a special, wave-like motion to gently lift and bounce clothes through a waterfall of soapy water. This showering action is used throughout all the wash and rinse cycles. Clothes are never allowed to sit in dirty water.



While traditional washers use about 41 gallons of water in a "normal" wash, this washer uses only 22 gallons. That's 46% less water, which translates to a 65% energy use savings.

The elimination of the agitator creates the largest useable cleaning capacity of any U.S. brand, allowing bulky items such as pillows, comforters, even curtains, to be washed with ease.

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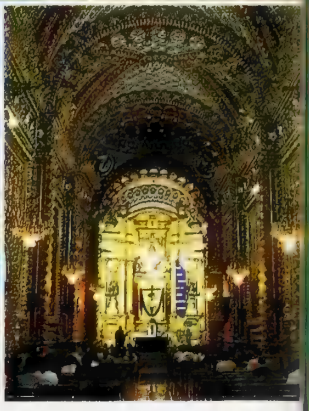
Kenmore ELITE

Continued from page 72









where they could sell and barter their work. Passed down through generations, crafts remain vital to the region's cultural and economic life.

A few days later, in the company of David Saucedo, a knowledgeable English-speaking guide, I visit several craft villages and artisans. The first is Santa Clara del Cobre, where shops displaying the town's famous copperwork flank the *zócalo* and its copper-roofed bandstand. In the workshop of Margarito García—one of dozens in this copper-mad community—we watch the young maestro chisel a repoussé diamond pattern into a large vessel and shape a red-hot copper disk with a heavy hammer. Apart from the electric blower used to fan the charcoal forge and a radio playing *norteño* tunes, the scene in the dirt-floor workshop would be familiar to Tarascan coppersmiths of the pre-Columbian era.

Any visit to Morelia should include a trip to Pátzcuaro, a colonial gem 40 miles away, with several buildings that date to the 16th century, when it was the seat of Quiroga's bishopric. Nearby is Lake Pátzcuaro, lauded for its beauty though now suffering from erosion in the surrounding hills. The normally sleepy area is thronged with visitors on the Day of the Dead (November 2nd), when locals converge on the lake isle of Janitzio to welcome the spirits of the departed with candlelight processions, cemetery vigils, and grave decorations ranging from flowers and photographs to candy skulls and tequila. Those who have recently escaped death themselves make offerings like the ex-votos I discover at Pátzcuaro's Museo de Artes Populares—primitive images depicting encounters with illness, train wreck hanging, and other hazards. In a rear courtyard, the museu displays a vintage *troje*, the traditional Tarascan log cabin (lik a miniature Swiss chalet) still seen in many area villages.

I'm smitten with Pátzcuaro's blend of faded colonia grandeur and vibrant native culture. Its large main square one of Mexico's fairest, with rosebushes, soaring ash trees, an a statue of Quiroga. We stroll the cobblestone streets an study the superb 1942 Juan O'Gorman mural, *The Conque of Michoacán*, in the town library. In the labyrinthine Casa d los Once Patios, a collection of craft shops, a woman mak the indigenous lacquerwork called *maque*, rubbing bright pig ments into an incised floral pattern on a dark wooden plat The building was once a Dominican convent. "One wealth woman entered the order with six servants," David tells m "She had them do everything—some say even her praying

Thirty-seven miles from Morelia, pyramidal stone base of ruined Tarascan temples overlook lakeside Tzintzuntzan, th region's pre-Hispanic capital. There I meet Roberto Cruz, wh studied art in Mexico City before taking up *pasta de caña*, now-rare technique of sculpting out of corn paste mixed wit orchid or cactus juice. Collectors prize his religious figure counterparts to venerable *pasta de caña* icons seen in are churches. The lightweight figures resemble painted woo but are more easily borne aloft in religious processions—or war, for as Cruz explained, "The technique was invented b the ancient Tarascans, so they could (Continued on page 78

Works of man and nature, clockwise from top left: Fishermen ply Lake Pátzcuaro by the island of Janitzio. Tarascan ruins at Tingambato. The olive trees in the churchyard at Tzintzuntzan are more than four centuries old. Morelia's Sanctuary of Guadalupe has a dazzling polychrome interior. Poolside at the Villa Montaña hotel. A ruined church marks a village entombed in the eruption of Paricutín volcano. Flower pots line a courtyard in Tzintzuntzan's 16th-century monastery.

An open letter to Lou Gropp:

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By Kathleen Mahoney

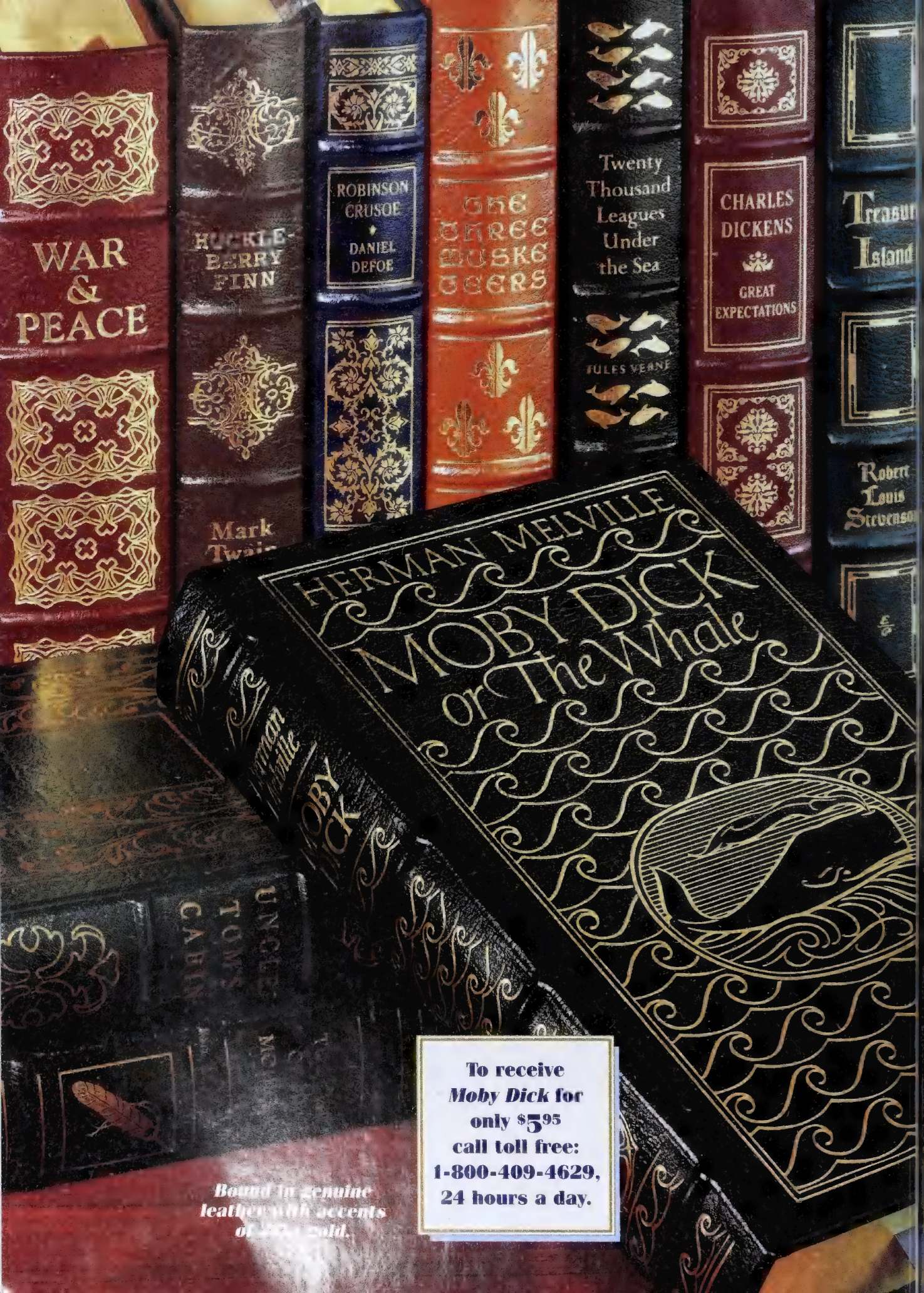








1. *Hommage by Villeroy & Boch recalls a bathtub from an 18th-century lady's boudoir, but its material—acrylic—is unambiguously modern; through Barclay. Call 800-446-9700.* **2.** *Acorn Engineering's Neo tub of satin-finished stainless steel has an optional reclining seat for soaking; through Simon's Hardware. Call 212-532-9220.* **3.** *A freestanding oval acrylic tub from Hoesch's Philippe Starck Edition 2 epitomizes the French designer's purist aesthetic; through Duravit. Call 888-DURAVIT.* **4.** *Made of iroko, an African wood traditionally used in shipbuilding, and varnished by hand for an enamel look, Image is a French import; through PS Craftmanship. Call 718-729-3686. Opposite: A built-in tub of Syndecrete, a lightweight concrete, custom-made by Syndesis. Call 310-829-9932. From* Hot Water: Bathing and the Contemporary Bathroom *by Jane Withers; photography by Christopher Kicherer (Soma Books, $30).*



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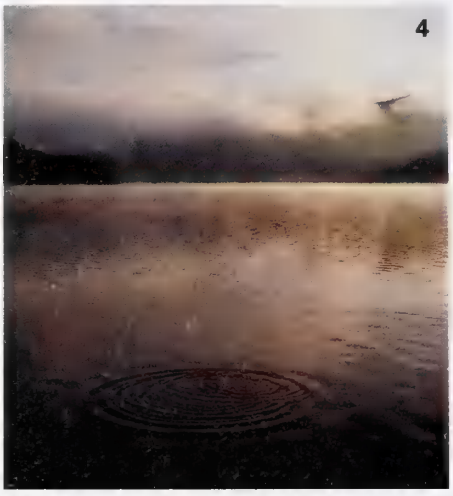
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1. *Boffi's Mood tub, a prototype designed by the Finnish team of Marten Claesson, Eero Koivisto, and Ola Rune, is made of DuPont Corian. Call 212-431-8282.* **2.** *Giampaolo Benedini's archetypal marble-powder resin tub for Agape is called Spoon; through Luminaire. Call 305-448-7367.* **3 & 5.** *Fez, a wall-mounted faucet set from Agape, and its bathtub version with hand-held shower, comes in either polished or brushed chrome; through Luminaire.* **4.** *Nature's bathtub.* **6.** *The Wood Line tub by Giampaolo Benedini for Agape, made of wenge-finished marine plywood, has an inner chaise-longue-shaped section; through Luminaire.* **7.** *Dreamscape, Michael Graves's four-footed-pedestal bath in acrylic for Hoesch, is available as a whirlpool or soaking tub; through Duravit. Call 888-DURAVIT.*

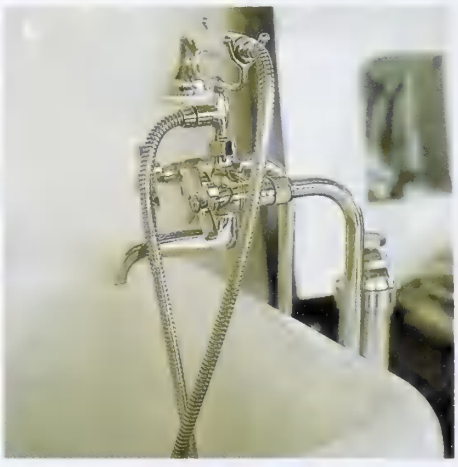

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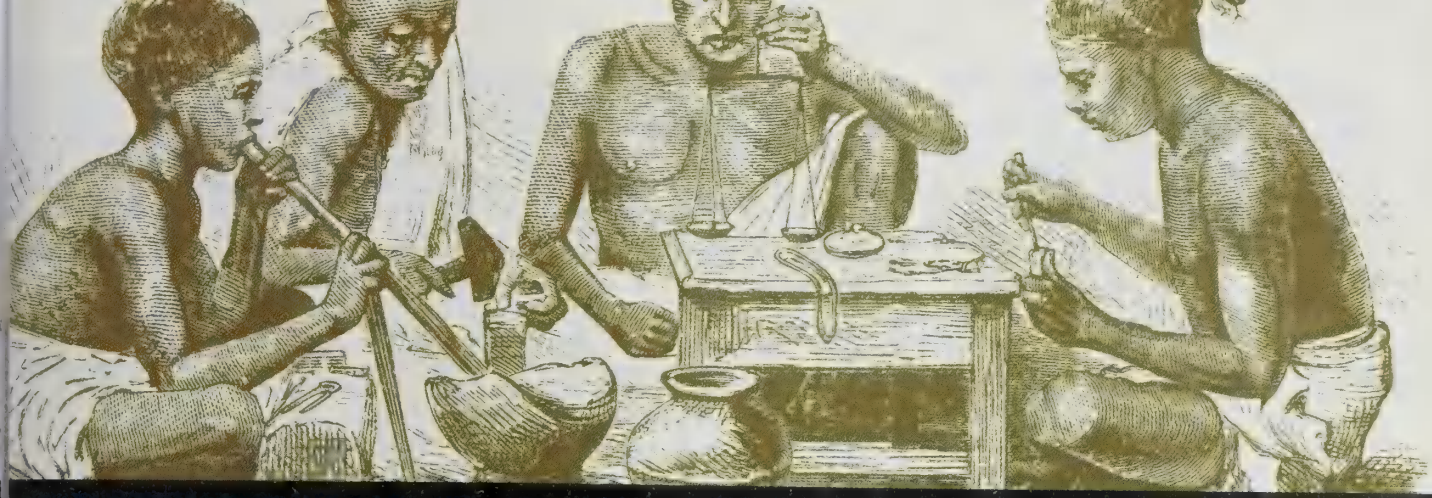








1. *Kohler's Iron Works Tellieur Suite cast-iron tub sits in an elegant black-finished maple frame with satin chrome feet. Call 800-4KOHLER.* **2.** *Named after the Italian river, Po, an elliptical-shaped stone tub, is part of Boffi's I Fiumi collection by Claudio Silvestrin. Call 212-431-8282.* **3.** *New Haven, an acrylic tub from Villeroy & Boch, sits on a platform of red maple veneer; through Barclay. Call 800-446-9700.* **4.** *Kallista's silver-finished bath faucet from the Michael S. Smith Collection For Town is inspired by 1930s fixtures. Call 888-4KALLISTA.* **5.** *Designed in the form of an asymmetrical cross by Mark Guard Architects, this sunken tub is lined in Portuguese limestone tiles. Call 011-44-171-380-1199. From Hot Water.* **6.** *Villeroy & Boch's Unplugged tub in Quaryl, a synthetic material, is held in a beech frame; through Barclay.* **7.** *Paneled in varnished birch plywood, this freestanding vitreous china tub is designed by Ashley Hicks. Call 011-44-207-351-9696. From Hot Water.*



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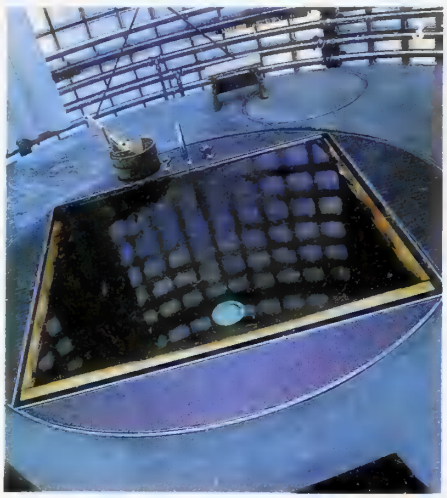
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Cards

Continued from page 40

I peer at a fuzzy blob of crayon. The mother in the picture has curly blond hair and blue eyes. "That is how you see your Chinese mother?"

as though I have horns and a tail. "Couldn't he have just a little?"

I give in finally and watch as she slips Shen Bo the tiny cup of coffee. She ruffles his hair and now bestows an approving smile on me. "Don't worry," she says in consolation. "I filled it most of the way with milk." I continue to push him around the grocery store in the cart and as we go by the candy aisle, he pulls a long face.

"Can I have some chocolate?"

"No!" I give him my sternest mommy face.

"But, but . . ." he sniffles. "My grandmother in China. . . ."

I cut him off midstream. "Don't even try it, buddy. Nobody's listening."

The aisle is empty except for the two of us. He looks around from his little perch on the cart. "She did, you know, she always gave me chocolate for breakfast."

"Sounds like fun," I acknowledge. "Sounds like a good pretend."

MeiMei is less likely to use her tales for personal benefit. She often draws elaborate diagrams of what her house looked like. I find them taped to the icebox or, as presents, in my purse. She pulls it out and we go over it. "See? I had a red roof like Shen Bo's only mine was pinker." Her slender fingers point out the details. "And that was my window, there." She touches a smudge of green crayon. "I had little trees by my bed, little, um, apple trees."

She smooths the picture over my knees. "We had three kitchens. And my mother is there, making brownies." We bend our heads together. There is a little MeiMei with one hand in the drawing, her nails painted bright red.

"Is that your mother?" I peer at a fuzzy blob of crayon. The mother in the picture has curly blond hair and blue eyes. "That is how you see your Chinese mother?"

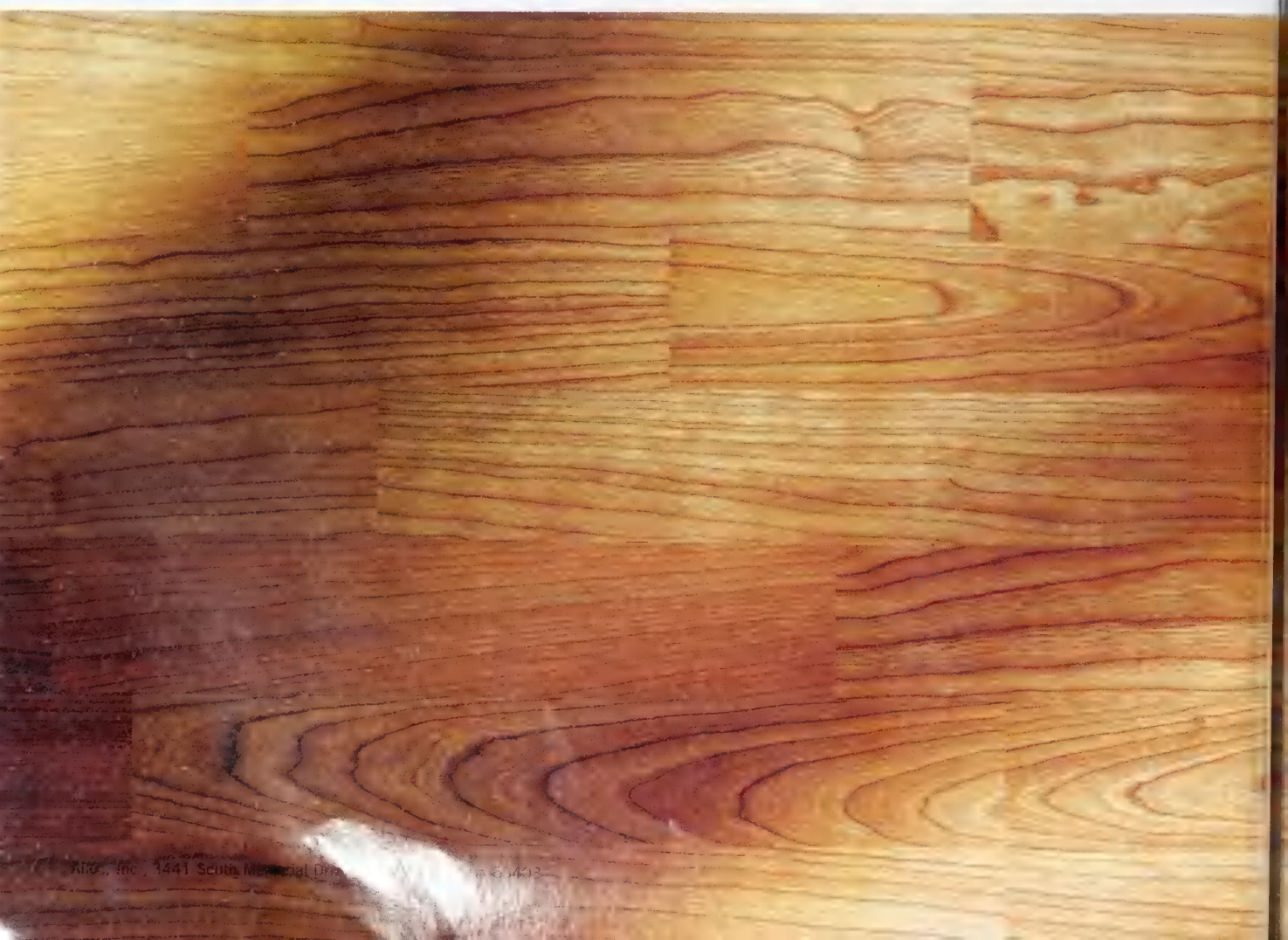
"Yes, isn't she pretty?" MeiMei gives me an appraising look. "She has yellow hair just like you."

"Blue eyes too," I point out.

"Of course. I already told you that. She always let me brush her hair, all day long. We would sit in the kitchen—"

"Which one? I see three kitchens here." I hold her drawing aloft.

MeiMei doesn't even hesitate. "The blue one. Yes, the blue one in the morning and the black one at lunch."



"Don't you pretend there are three? Where's the third one?" I swear I can almost see her kitchens in my own mind.

"No, the other kitchen's just for boys. We don't ever bother to go there."

"Of course not. Did you want to brush my hair?" While she gets a brush, I carefully write down everything she said on the back of the drawing. They may be pretend memories but when she is a mother herself, I want to be able to tell MeiMei exactly how it was.

Yuanjun has grown accustomed to the wild tales of his Chinese siblings. His second Christmas with us has come. The stockings are pulled from the old cedar chest. The sounds of football TV filter through the house while I am reading quietly on the couch. Yuanjun, MeiMei, Emma Rose, John, and Shen Bo are sitting in front of the fire too, comparing stockings and trying to remember which one is theirs. With so many in our family, we never seem to keep the stocking ownership straight. At last they all agree and hang them, three weeks in advance, for Santa to fill.

When the talk turns to China, Yuanjun's real memories mingle agreeably with the others' pretend ones. MeiMei touches the shoulder of Yuanjun and Shen Bo. "I just remembered," she tells them. "Our homes were near each other." She pushes her fist into the rug then raises it and places it down twice more. "My house was here. And Shen Bo, yours was a little farther away. Yuanjun lived in the apartment behind my house. We had three houses, do you remember?"

JinJin sighs, then gives them both a gift. "Yes, your houses were close by mine. Maybe I remember now. When Mom and Dad take us back to visit China we will look for them, the three houses together."

Shen Bo smiles broadly. "And my grandmother will make us coffee." His generous grin reaches to me. "We will eat chocolate and drink coffee all day long." ■

Marybeth Lambe and her husband, Mark Levy, are both physicians. They live on a small dairy farm in Washington state with their eight children, four of them adopted. Her previous Thoughts of Home essay about this family appeared last December.

Share your thoughts on this piece through "Your Own Home" at our Web site: www.housebeautiful.com

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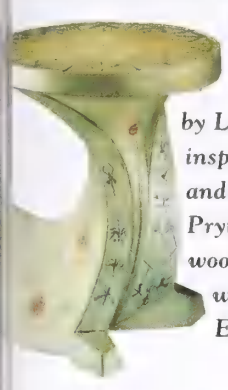
A century after it astonished the late Victorian world, Art Nouveau again spreads its glittering, erotic wings in an eye-opening show at the National Gallery

BY MARTIN FILLER

Whatever happened to Art Nouveau? A generation ago, at the height of the late-sixties counterculture, Art Nouveau was rediscovered by young admirers who saw something psychedelic in that sinuous turn-of-the-century style's naturalistically modeled but fantastically distorted forms. Rarely has an aesthetic revival so uncannily linked the rebellious sensibility of one period with that of a later one. When several of the Beatles began to buy Louis Comfort Tiffany's kaleidoscopic leaded-glass lamps from New York dealer Lillian Nassau, it was a sign that Art Nouveau had struck a resonant new chord.

But in the intervening decades there has been a backlash against what was known, circa 1900, as the Whiplash Style. In certain circles, Art Nouveau is still so redolent of swinging sixties excess that it is considered as embarrassing as a photo of oneself with long hair and fringed bell-bottoms. Though Tiffany's pieces remain perennially popular, and the works of Glasgow architect Charles Rennie Mackintosh and his counterparts in Vienna are now much sought after, most Art Nouveau, such as the curvilinear marquetry-inlaid furniture of Louis Majorelle and his French and Belgian colleagues, has never regained the price it once fetched. The late decorator Mark Hampton, a student of design history who rarely met a style he didn't like, simply couldn't abide Art Nouveau in the rooms he created, not even a Tiffany lamp. Hampton echoed the fastidious attitude of the British architect Sir Edwin Lutyens, who when Art Nouveau was new found the relatively sober work of Mackintosh "Gorgeous! And a wee bit vulgar! . . . all just a little outré, a thing we must avoid."

All that is likely to change with the spectacular exhibition opening at the National Gallery of Art in Washington, D.C., on October 8 and running through January 28, 2001. "Art Nouveau, 1890–1914" was first seen last spring at the Victoria & Albert Museum in London, where it scored an enormous popular success. It is easy to see why. Because it had been so long since Art Nouveau was given a full-dress presentation to the gen- >





Sinuous and sensuous, clockwise from top left: Glass flask by Louis Comfort Tiffany, 1896. Persian glass flask, c. 1885, that inspired Tiffany. Frans Hooseman's and Egide Rombeaux's silver-and-ivory candelabra, 1899. Plique-à-jour enamel cup by Thorolf Prytz, c. 1900. Peter Behrens's 1899 woodcut The Kiss. ***Painted wood table by Gerhard Munthe, 1896. Gilded furniture and silk wallcovering by Georges De Feure for the 1900 Paris Universal Exposition. Parchment over wood chair by Carlo Bugatti, 1902.***

Sex was never far beneath the surface of Art Nouveau, to say nothing of explicit nudity

eral public, the exhibition's curator, Paul Greenhalgh, decided on a didactic, start-from-scratch approach that sets out the principles of the style with clarity and thoroughness.

The show begins with a bang: a dazzling selection of over-the-top objects displayed at the Paris World's Fair of 1900, where Art Nouveau was introduced on the world stage. Chief among those pieces is René Lalique's bejeweled-and-enameled corsage ornament *Dragonfly Woman*, a bizarrely beautiful treasure chosen for the cover of the must-have catalog (Abrams, $75).

Next come all of Art Nouveau's sundry sources—including Celtic, Viking, Rococo, Chinese, Japanese, Islamic, and the English Aesthetic and Arts and Crafts movements—illustrated through pieces from those periods juxtaposed with the artifacts they inspired. Sometimes the differences are indistinguishable, as with swan-necked glass flasks by Tiffany that are virtual doubles of their Persian prototypes. Though design specialists might find such pairings overly simplistic, the general viewer could not ask for a better introduction.

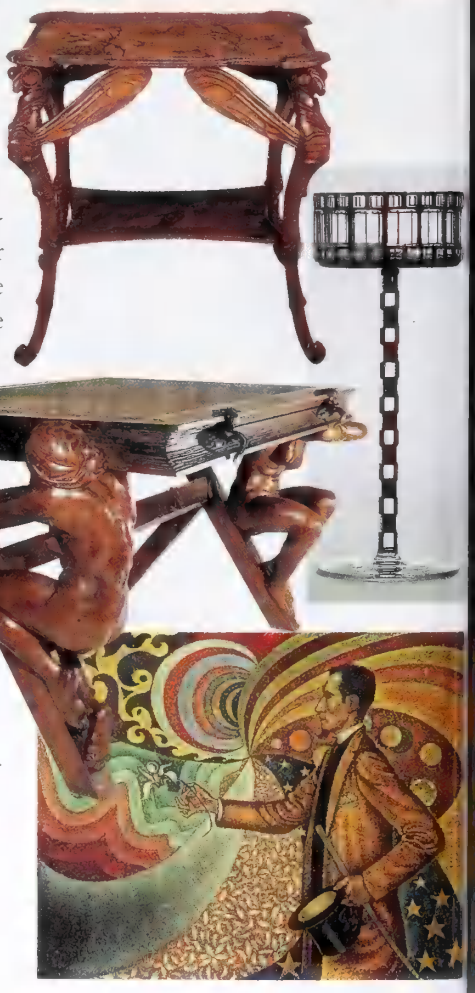
Particularly captivating is the treatment of Art Nouveau's cult of Nature. The 19th century's phenomenal advances in the life sciences made a deep impression on the decorative arts, as well as on music, irresistibly demonstrated when displays of plant-, animal-, and insect-inspired objects are accompanied by the recorded strains of Debussy drifting from a continuously playing video in a side room. If you are not completely swept away by now, then this show is not for you.

After those opening sections, the exhibition moves on to a city-by-city tour of the major centers of the new idiom, known by different names throughout Europe—Jugendstil in Munich, Secession in Vienna, National Romanticism in Helsinki, the Liberty Style in Turin, and the Glasgow School in Mackintosh's hometown. But the basic impulse behind all of it was the same. Anticlassical and antirational, Art Nouveau under any label promoted invention of new forms and urged freedom from the historical paradigms that had dominated 19th-century art, architecture, and design.

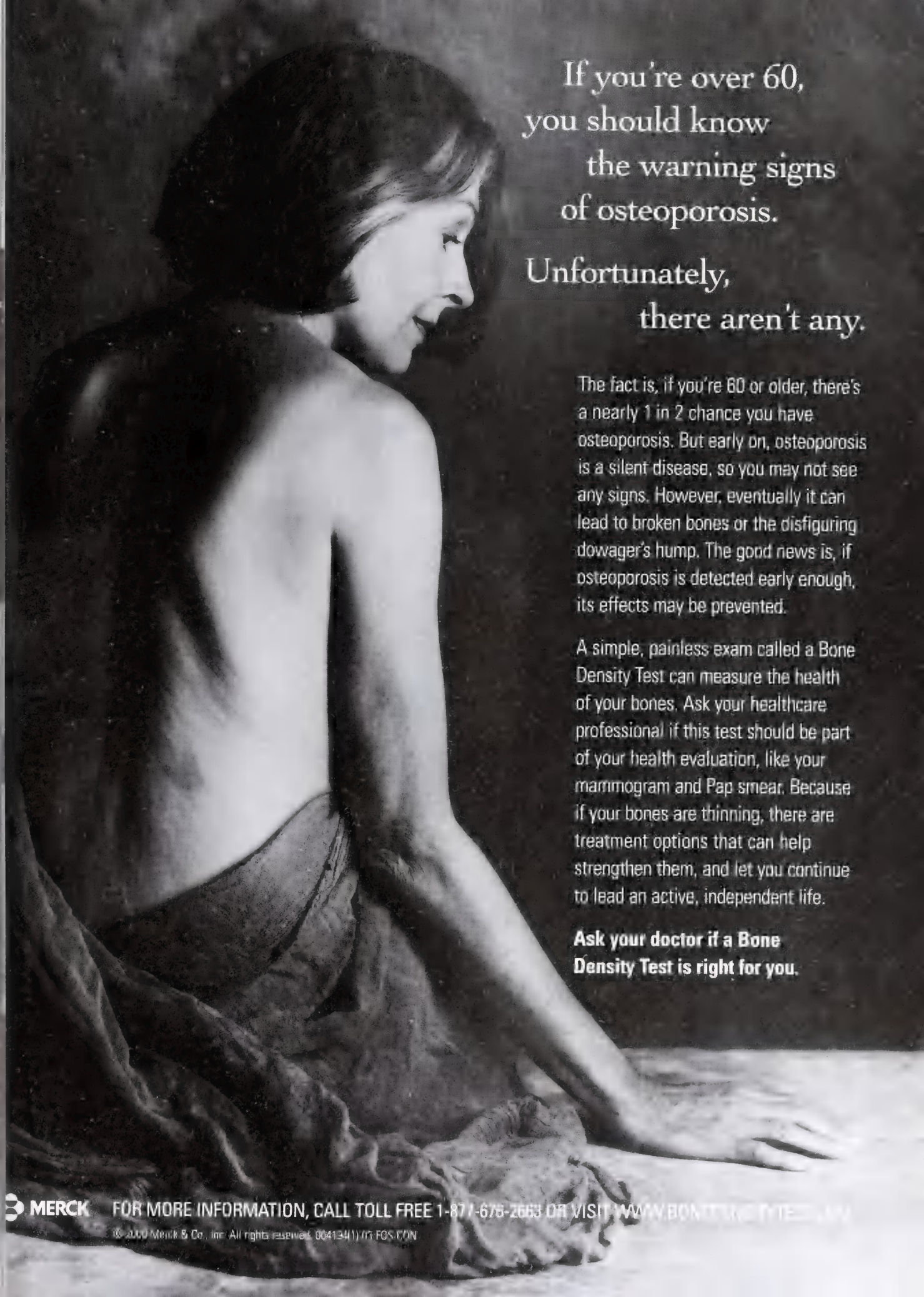
Art Nouveau also encouraged a break from traditional ways of thinking about life itself. The realm of the unconscious—just then being probed by Sigmund Freud—was also being explored by Symbolist artists who used dreamlike images to create works that evoked a psychological mood, a radical change from Victorian art that told an anecdotal story. Furthermore, sex was never far beneath the surface of Art Nouveau, the curvaceous contours of which spoke about the human body, to say nothing of the explicit nudity that was depicted in every medium. The bare-naked ladies cavorting under an 1896 table by the French cabinetmaker Rupert Carabin or the ivory nymph wrapped in silver tendrils on the Belgian silversmith Frans Hooseman's 1899 candelabra have no shame about them. For that reason >







Complex lines, clockwise from top: Chimneypiece by Vittorio Valabrega Co., 1900. Emile Gallé's dragonfly table, 1908. Otto Prutscher's stemglass, 1907. Wood table by Rupert Carabin, 1896. Paul Signac's Portrait of Félix Fénéon, *1890. Mahogany & leather chair by A.H. Mackmurdo, 1882.*


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Art Nouveau was seen by many as more suitable to a bordello than to the beau monde

alone, Art Nouveau was seen by many at the time as a risqué taste more suitable to a bordello than to the beau monde.

Design aficionados will find much that is excessively familiar in "Art Nouveau, 1890–1914," but even they will be delighted by several unexpected pieces. Amid the surfeit of Tiffany and Gallé glass are three goblets made by the German Karl Koepping in 1895–96. With their slightly irregular flowerlike cups tremulously poised atop impossibly thin stems sprouting extremely etiolated leaves, they seem oddly more natural for being so obviously artificial. And if a missing link between Art Nouveau and the later Art Deco style is sought, it might be the graphically geometric painted table the Norwegian Gerhard Munthe designed in 1896 for the Fairy-tale Room in the Holmenkollen Tourist Hotel near Oslo.

One of the biggest obsessions of the late 19th century was the creation of what the Germans called the *Gesamtkunstwerk*, or total work of art. Art Nouveau designers attempted to create complete environments in which every element, from architecture to the tiniest decorative detail, was carefully coordinated into a seamless whole. The French and the Belgians excelled at this, working in a tradition where architects had long concerned themselves with interior decoration. And Frank Lloyd Wright, who designed houses and their furnishings in concert, gave that concept a distinctively American flavor by incorporating natural motifs from the prairies around him into their ornamentation.

Unfortunately, "Art Nouveau, 1890–1914" doesn't give as good a sense of that comprehensive approach as did the big Art Nouveau show held earlier this year at the Grand Palais in Paris, where several completely integrated room-and-furniture settings were fully re-created. And despite the wide net the Washington show casts, some crucial things are missing. Though Paris, Brussels, Glasgow, Vienna, Munich, Turin, New York, and Chicago are represented in depth, amazingly Barcelona is not. (In London, sections on Budapest and Helsinki substituted for Turin and Chicago.)

The omission of Barcelona, home to the Catalan version of Art Nouveau known as Modernismo, is a terrible mistake. The organizers have tried to explain this away by stressing that architecture played such a central role in turn-of-the-century Barcelona that a gallery display couldn't do it justice, and they do cover it in the catalog. Yet the incomparable Catalan architect Antoní Gaudí designed furniture, ironwork, and tiles, which could have been easily represented with the same kind of large photographs in the exhibition that illustrate the architecture of the Belgian Victor Horta. Art Nouveau without Gaudí is a bit like neoclassicism without Sir John Soane.

But those reservations aside, the exhibition is an admirable achievement and one of the major international museum events of the year. It will be interesting to see what effect the show and its accompanying publication will have on the wider rehabilitation of the recently disparaged style. Two years ago, the V&A's wonderful retrospective on Aubrey Beardsley, the leading figure of British Art Nouveau, passed barely without notice, especially in contrast to the museum's landmark 1966 survey of the artist's work, which helped launch the big revival. The large proportion of American material in the Washington edition—by architects Louis Sullivan and Frank Lloyd Wright, graphic artist William Bradley, furnituremaker Charles Rohlfs, and ceramists Artus van Briggle and Adelade Alsop Robineau, among others—will serve as a reminder that Art Nouveau was also a wholesome local phenomenon, and not just some far-out foreign fantasy. Perhaps that will be the road to respectability at last for this exotic, erotic style. ■

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INDUSTRIAL MAGIC

An Atlanta restaurant-and-shop heads across town into a factory space

By Travis Neighbor Ward

In February, Atlanta's Bacchanalia restaurant moved into a new home: a former meat-packing plant. The 1920s building included glazed ceramic wall tiles and 10-foot-tall steel windows, both of which decorator Dominick Patrick Coyne decided to keep. But he softened them by adding details like chocolate mohair banquettes, Donghia chairs, red silk candle shades, wooden blinds, and floor-to-ceiling curtains—Summer Hill's khaki linen and Donghia's Palazzo Stripe—which enclose a central, private dining area and create a tentlike feel.

The restaurant's shop, Star Provisions, which sells foods, wines, and dining and cooking utensils, is near the entrance. Merchandise is housed behind glass walls that mimic storefronts while sleek tableware, from Murano glass to Nan Swid china, is arrayed in the middle of the space. "Like the cuisine—timeless not trendy," says Coyne. ■

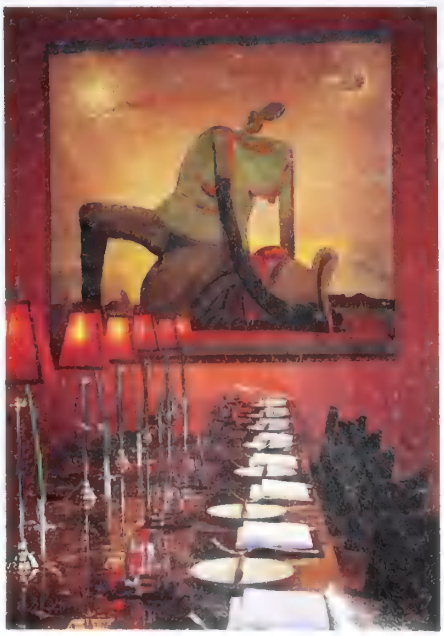
Bacchanalia, 1198 Howell Mill Road, Atlanta; 404-365-0410.











Bacchanalia serves up contemporary American cuisine and decor. Above, clockwise from left: Bacchanalia's main dining room; the private dining room is tented with curtains; foyer with painting by Stephenas Heidacker; the central display area of the restaurant's store, Star Provisions. Left: The bar. Below: Contemporary glass (left) and tableware (right) on sale at Star Provisions.





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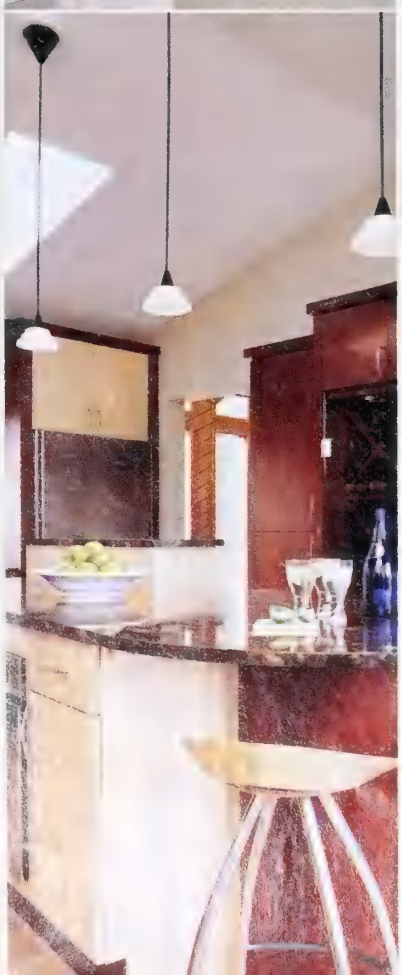
Every homeowner fears spending money to create a new kitchen or bath, only to find it outdated after a few years. Yet, only designers with a wealth of knowledge and experience can help create spaces with timeless and untiring appeal.

"In kitchens, I feel that people want warmth," says Mario Mulea of Kitchen Designs by Ken Kelly, Inc., New Hyde Park, New York. "I try to create kitchens that embody a sense of family — places where people can come together and be comfortable." "These are living spaces, not just working spaces," says Diane Foreman, kitchen/bath designer with The Showplace, Inc., Redmond, Washington.

Contributing to the welcoming feeling in kitchens today are cabinets in "lighter natural woods," says Carolyn Walsh, CKD, of Kelowna, British Columbia. Julie Loehner, CKD, with Insignia Kitchen & Bath Design Group Ltd. in Barrington, Illinois, selected glazed maple for a creamy, distressed look in the kitchen that took top honors in the 2000 NKBA Design Competition. Combining contrasting wood colors and species is another exciting kitchen design development. Donald Gustason, CKD, with North Star Services in Minneapolis, paired light-colored frieze with deep-red bubinga — both exotic woods — for a recent project. As for appliances, "stainless steel is here to stay, especially for higher-end kitchens," says Gustason.

On the flipside, these designers agree that there is renewed interest in all things hand-made, such as artisan tiles. "Pieces made by an individual are increasingly valued as many craft skills are lost," says Foreman. In the bath, like the kitchen, natural materials hold sway. "People like the beautiful inconsistencies of these materials," says Leslie Cohen, CKD, ASID (American Society of Interior Designers), of Encinitas, California. "It's stone, stone, stone," agrees Loehner. Other trends in the bath include free-standing vanities, forged and antique hardware, patinated finishes for faucetry, double showers with heavy glass enclosures, and sauna and steam units.





WHAT IS THE NKBA?

The National Kitchen & Bath Association is a 37-year-old trade association boasting more than 7,000 members across the United States and Canada. It provides design and business management education and training at workshops and schools throughout North America. Its members, including dealers, designers, manufacturers, Certified Kitchen Designers (CKDs) and Certified Bathroom Designers (CBDs), specialize in the planning, design, and installation of kitchens and bathrooms. Known to consumers and other trade specialists as "the finest professionals in the kitchen and bath industry," NKBA members are experts in their field who promote and maintain the highest standards of business [illegible] professional services [illegible] public confidence.

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Throughout the House:

Showcase storage

Cabinets are no longer relegated to the confines of the kitchen. Manufacturers have recognized that homeowners need attractive, built-in options that furniture often can't provide. For an open kitchen with a large, adjacent dining area, Carolyn Walsh created a 14-foot-long hutch to visually tie the two spaces





together. In a more traditional dining room, Donald Gustason, who has designed kitchens for 18 years, created "a very formal china cabinet with glass on all four sides of the upper portion." Butler's pantries and bar areas are also ideal places to specify cabinets. "I have had more requests for bar areas with wine and stemware display and storage," says 16-year kitchen design veteran Julie Loehner. "The bar is back." Family rooms, of course, cry out for storage solutions. Cabinets are useful here, says designer Mario Mulea, to store games and media equipment. To house home theater components, Diane Foreman created a cabinet in the ceiling to disguise the projection unit and had the same cabinet maker devise a special mantle in order to inset speakers. A large hutch stows the

Fine cabinets make a perfect fit for every room.

rest of the electronic equipment. In California, where Leslie Cohen plies her trade, laundry rooms are becoming large, multi-purpose spaces for ironing, crafting, gift wrapping, and dropping off mail. "Because people are spending more time here, the space needs to feel as good as the kitchen," and quality cabinets help contribute to that ambiance, she says. Cabinets have even begun to make their way into the bedroom. [illegible] employed units to make childrens' captain's beds.

[illegible] may run be sized to suit any space, as well as the fine-furniture [illegible] and stylized components that many manufacturers now offer, [illegible] belong just in the kitchen.


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Color Quotient:

Palettes to please

In most rooms, fabrics, rugs, wallpaper, and paint provide the primary sources of color. But in kitchens and baths, materials used for cabinets, countertops, and floors set the pace. The current trend embraces "naturals" to fill spaces with a wide variety of warm hues and earth tones. "Even individuals who love white have chosen colors such as off-white and oatmeal," says Mario Mulea.

Leslie Cohen says her clients "mostly want neutrals," but she has used "muddied down colors in small doses." "Shades of terra cotta are easy to live with," reinforces Mulea. "They work as neutrals and pair well with traditional woods." For accents, he often selects greens, burgundies, and golds for cabinet interiors. Donald Gustason likes to use complementary colors. "To offset the warmth, I subtly bring in cool colors like gray. It plays off stainless steel appliances and also heightens the warmth of the other materials."

Many designers also say they often choose yellows for their projects. "I've had opportunities to use shades of mustard not only in the kitchen, but throughout the whole house," says Carolyn Walsh. Diane Foreman says "warm, buttery yellows are part of a new color trend." "A certain kind of sophisticated customer has been asking for a pale, butter-yellow glazed cabinet," says Mulea. "They buy it because they love it and they don't care what the neighbors think." "Pale yellow cabinets are cheerful," says Gerard Ciccarello, CKD, CBD, with Covenant Kitchens & Baths, Inc., Westbrook, Connecticut, who recently specified these coupled with a burgundy interior for a display cabinet.

In the bath, oatmeal, beige, and biscuit have become even more desirable choices for fixtures. "But we try to dress things up with countertops in interesting, mostly natural, tones," says Walsh. In the future, Foreman predicts that while earthier tones will continue to be popular, we are moving towards sky and water tones. Green will be the next neutral."

No matter the colors or design you see in your future, an NKBA professional is ready to provide the knowledgeable assistance you need. Call toll free 8 [illegible] for a list of those in your area.

Uniquely yours

"Doing something daring is what makes a kitchen or bath special," says Gerard Ciccarello. "Don't go too vanilla. Trust the experience of your designer." Here, the top professionals advise you.

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- Backsplash? The best place to show personality and unite a space. Choose hand-painted tiles that express an interest or laser-cut stone to create a mural.
- Cabinet detail? Little things say a lot. Go for decorative moldings; open shelving with baskets; great hardware. Vary counter heights; use free-standing cabinet units.
- Pendant lighting? Adds character, warmth, elegance. Use over dining areas and islands, if possible.
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BODY AND SOUL

Tukuro, a modern collection of furniture and lighting based on totemic forms from primitive cultures, combines spiritual impulses with material practicalities



By Judith Nasatir

The way Walter Spalding Robbins II—or Tucker Robbins, as he's known professionally—tells it, his story is an intriguing mix of Hindu mysticism and Auntie Mame. "After she was widowed, my grandmother didn't just retire," he recalls. "She got a college degree and went around the world teaching. From the time I was six, she took me with her. She was a seeker of knowledge and wisdom, and a great humanitarian."

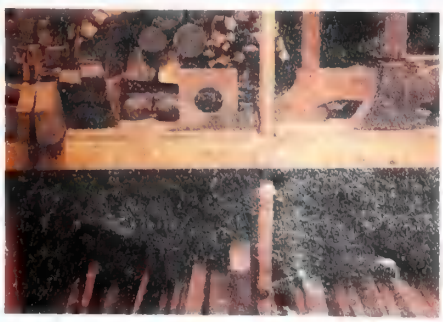
When he turned 19, Robbins discovered an inspiring teacher of his own, with whom he spent the next decade studying. "After five years in a monastic environment," he says, "I started to realize my innate entrepreneurship." He found himself searching for a material enterprise that would accommodate his own metaphysical interests. "Since I was fascinated by ancient cultures I decided to visit Guatemala," he continues. Robbins returned with wonderful indigenous fabrics, objects, and furniture.

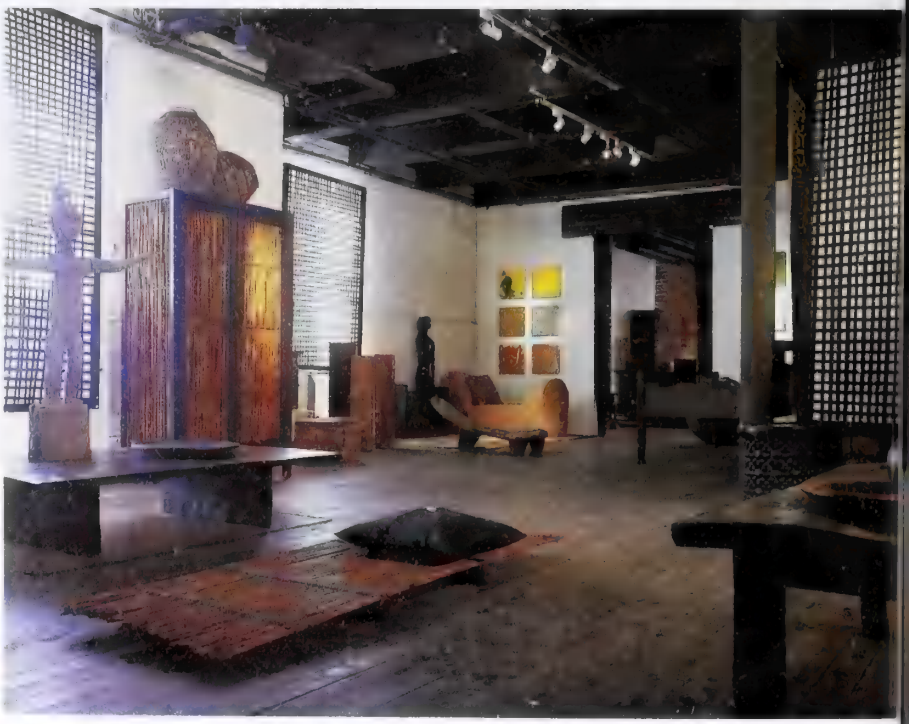
Robbins launched an eponymous business trading in ethnic artifacts at New York City's Sixth Avenue flea market. In a further instance of serendipity, his grandmother introduced him to her neighbor, the decorator Albert Hadley, who gave the would-be entrepreneur entrée into the design world. Soon he was selling to the likes of Alan Wanzenburg, Juan Montoya, and Donna Karan.

Today Tucker Robbins's showroom occupies two floors of a former fishmonger's space in Manhattan's Chelse neighborhood. The enterprise has blo somed to include Tukuro, a line of furn ture and lighting that uses rare and rec cled tropical hardwoods—often salvage from old houses—to create modern in terpretations of ancient and primitiv pieces. "My inspiration comes from th Philippines, Africa, Indonesia, Indi Guatemala, and Peru," he says, and h manufactures in some of those countrie

"The furniture is a pedestal f the beauty of the wood," says Robbin "That, combined with recycling and th full use of resources at hand, is a conce that exalts me." It also marks the su cessful integration of the entrepreneu and the mystic. ■







The Tukuro collection—in Tucker Robbins's showroom (top and above right)—uses rare and recycled tropical hardwoods in hand-hewn tables, benches, armoires, and sideboards with blackened finishes. Lighting features incandescent tubes sheathed in bamboo or rice paper, or shades woven of rattan and veneered rosewood. Tucker Robbins (above left). Recycled wood (left) is stored in the workshop on a separate floo



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SERENISSIMO

An Italian furniture company unveils its lustrous remodeled Manhattan showroom

By Christopher Petkanas

In 1992 Milan-based B&B Italia had architect Antonio Citterio create its mid-Manhattan showroom—a neutral white envelope of ground-floor space for the rigorously modern furniture he and others design for the company. So when earlier this year B&B expanded to the floor above, Citterio cast the new square footage in the original's serene image. Limestone, sandblasted glass, and panels of nylon scrim at the windows make this perhaps the most luminous showroom in town.

B&B timed the store's opening to coincide with the launch of Citterio's Freetime seating, which has webbing on a tubular aluminum frame. Also on display are the designer's Cross shelving units in white oak or wenge wood with a steel grid support, his killingly sleek Arclinea kitchens, and Ivano Radaelli's world-class bed linens and sleepwear. ■

B&B Italia, 150 East 58th Street; 212-758-4046









Antonio Citterio redesigns B&B Italia's expanded New York showroom. Clockwise from top: His Freetime sofa is part chaise. Ivano Radaelli linens. Citterio's kitchen for Arclinea. His Charles bed has a steel frame.





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By David Hay



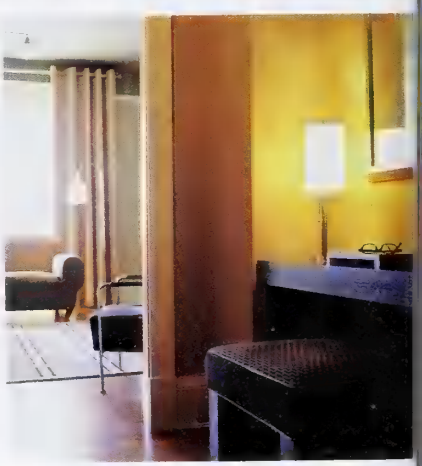
When William Sofield first went inside San Francisco's historic Steinhart Hotel, he was immediately excited by the domed ceiling in the lobby, the massive mahogany front desk, and the unique bronze-framed elevator. While the rest of the hotel resembled "a set from an aging production of *Hello, Dolly!*" says Sofield, these distinctive details were not only a reminder that, when built in 1910, the hotel was the talk of Nob Hill, but also an inspiration: "The last thing I wanted was to give the hotel an antiseptic, modern feeling."

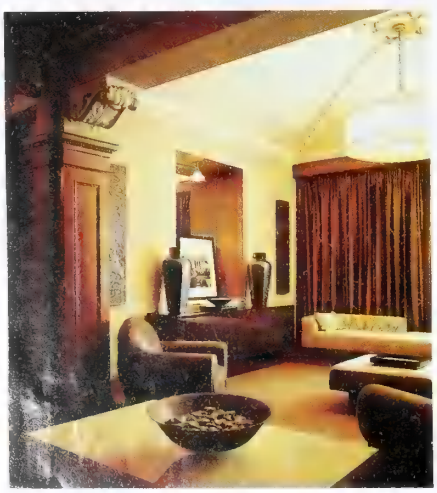
Sofield's new Steinhart, which is residential and requires a minimum stay of thirty days, makes the early 20th century feel positively hip. For the 58 apartments he designed French thirties-inspired sofas and armoires, which also appear strikingly contemporary. For the lobby, he created a tapestry-covered chaise and leather club chairs. Above them, matching the scale of a former chandelier, hangs his enormous mica lamp. By respecting its original spirit, Sofield has everyone talking about the Steinhart once again. ■

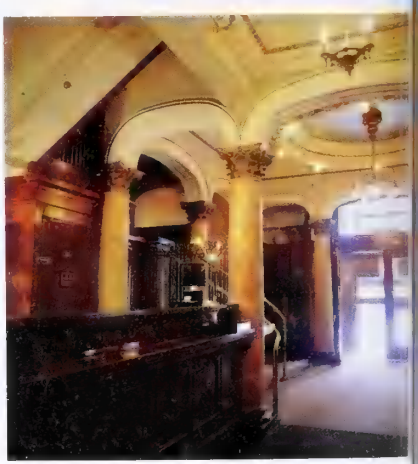
Steinhart Hotel, 952 Sutter St., San Francisco; 415-928-3855.











Bill Sofield (above) updates the Steinhart Hotel: For the lobby (top and bottom left), he designed a chaise and leather club chairs. His desk and sofa in an apartment (above right). The marble-columned entrance (bottom right) and bronze-framed elevator (upper left) have been [illegible]



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PATERNITY SUITE

Designing new fabrics for Kravet and seating for Hickory Chair, Alexa Hampton carries on the family tradition—with a twist

By Judith Nasatir



Alexa Hampton (right) with two of her new pieces for Hickory Chair, and three of the fabrics she has created for Kravet. The designs reveal as much about nurture as about nature—and a lot about roots. "My father's first job was with David Hicks, who in the sixties was echoing Syrie Maugham with bold, geometric carpets on the floor, and I love all that funky stuff." The aesthetic comes through clearly in the way she's reinterpreted traditional motifs: The giraffe hide (left), leopard skin (right), and classic trellis pattern (rear) in chenille adapt familiar motifs for a younger, hipper, more informal interior.

Alexa Hampton has her late father's well-documented decorating tradition to contend with as she carries on at the helm of his celebrated firm. Yet she also has a compulsion to express her own sensibility. Two new lines for Kravet Fabrics and Hickory Chair—both longtime associates of Mark Hampton's—establish the graceful way she's managing to balance both impulses.

The fabrics—fifteen patterned washed chenilles in fine geometrics ranging from abstracted animal prints to formal, symmetrical trellis patterns—recall the vivid work her father's first employer, David Hicks, was doing in the 1960s. Colors gravitate toward earth tones and greens, with hot splashes of red and pink.

"The furniture for Hickory is less sixties and more thirties," Hampton notes, "inspired by Ruhlmann and Frank. All the woods are dark because I love the warmth of the deep tones. I wanted to make interesting shapes that are detailed but also simple and clean—not too formal and not too casual." ■



Photo: Neil Dent

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SHELF LIFE

A decade and a half after his initial work on the modest 1920s house of a Capital City couple with a young growing family, Bethesda-based architect Mark McInturff returned to add a library pavilion

By Craig Kellogg

When architecture professor Mark McInturff visited the home of a Washington, D.C., lawyer and his wife in the metro-area suburb of Chevy Chase almost fifteen years ago, they asked him simply to replace their front porch. He responded with a portico in the postmodern style extremely fashionable at the time. Impressed, the family has asked McInturff to return again and again. Today, he has almost completely redesigned the whole house in phases—including converting the former dining room into a Venetian-red enve-





Before and after, clockwise from above: the original cottage; architect McInturff's library and pergola additions; looking through the tunnel and over the bridge to the library; afternoon light on the new facade and terrace.



lope for the family's baby grand piano, erecting a boldly complex rear facade, and installing glass-and-stainless-steel cupboards in a bright new kitchen.

More than a decade ago, during a major campaign to transform the ground floor by punching a center hall from the front door through to new French doors at the rear, a flaw in the original layout was exposed. "There was no clearly articulated access to the garden," McInturff explains. After winding through a series of rooms, visitors to the backyard were deposited unceremoniously in a small depression 18 inches below grade. To remedy this, a few years later McInturff added a welcoming [illegible] sunken garden and lawn. Rising directly to the [illegible] a small, glowing library pavilion.



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"Most of my clients are in a hurry. Here there was never a strong sense that decisions should be rushed"

Supported on sandblasted concrete cylinders, the 300-square-foot library addition connects to the family room at the rear of the existing house. Architecturally, the distinct little building is "separated by light," he explains. Linking old and new is a short, sunlit tunnel of sandblasted glass windows. McInturff heightened the effect at night with low-voltage halogen outdoor spotlights that shine in through the entryway's translucent ceiling. Still to come is a library table whose base will echo the double pyramid traced by tie rods for the pyramidal roof.



Atop the copper library roof, a modern glass cupola admits glimpses of the sky. Spotlit within, it glows at night.

Inside the library, you can hear quiet gurgles of a small pond that abuts its foundation. The copper standing-seam roof mounted on wooden rafters will weather to a rich patina, while a honed bluestone floor and large windows complete the connection to nature.

Outside, McInturff transformed the remainder of the garden as well, grading its slope into a series of generous terraces with retaining walls of rough fieldstone. A lap pool is partly concealed three feet up—six shallow steps—on the garden's highest level. "You move away from the building and the materials become more natural and rustic," he explains. Supporting rough cedar 6-by-6-inch pergola beams are twelve matching sandblasted columns slowly being smothered by vines. "Most of my clients are in a hurry," the architect says. "Here there was never a strong sense that decisions should be rushed." ■

Continued from page 78

n efforts to restore architectural land-
narks like the church of Las Rosas, next
o the music conservatory. I tell her I'd
een transfixed by the church's regilded
7th-century main altar, which glowed
oftly in the late-afternoon sunlight. "We
till have to restore the other altars and
x the dome so the pigeons don't come
n," she replies with a frown. "You must
ome back and see it when it's done."

I say I will, and I mean it, for I'm
ill noticing new things in old Morelia.
acaranda trees have come into bloom,
otting the city like low-hanging purple
louds. Before leaving, I walk east on
venida Madero, then follow the arches
f the 18th-century aqueduct to the Plaza
Morelos, with its equestrian statue of
ne great patriot, and the Sanctuary of
Guadalupe. This church, much favored
or weddings, has an exuberant wedding-
ake interior, frosted in brightly painted
aked-clay flowers and gilt highlights
nd culminating in a kaleidoscopic
ome. To me, it's a quietly dazzling re-
ection of all of Morelia and Michoacán:
colorful surprise behind a sober façade,
happy marriage of classical and folk
rts, a butterfly-bright encounter. ■

VISITOR INFORMATION

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ent Tourism Office** in the U.S.; 800-
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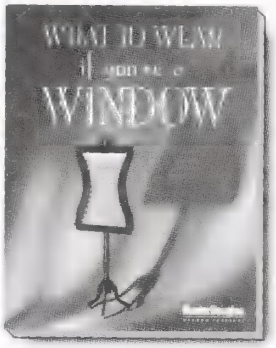
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NORTHERN LIGHT

A newly opened Los Angeles gallery celebrates one hundred years of Swedish furniture

By Jeffrey Schaper

Long before Scandinavian Modern design invaded our shores in the years following World War II, Nordic craftsmen were developing and refining the aesthetic. In fact, their love of spare forms and rich, luminous materials such as golden-flame birch, burl, and root veneers can be traced as far back as the Gustavian era of the late 18th century. Svenska Möbler, a new retail showroom that recently opened in Los Angeles, is dedicated to the various styles of Swedish furniture and objects produced during the less-well-known intervening decades—roughly the hundred years from the end of Biedermeier in the 1840s through to the advent of modernism in the 1930s and '40s. Pieces from the different stylistic epochs, when grouped together, display a subtle and surprising harmony. "Furniture from these periods has great compatibility and versatility due to its straightforwardness and lack of embellishment," says the store's owner, Andrew Wilder. "I see my shop as a bridge between traditional and contemporary Swedish design." ■



Svenska Möbler, 154 North La Brea; 323-934-4452.



Swedish style in California, clockwise from above left: The new gallery. Birch and rosewood cubic armchair, c. 1930. Biedermeier lyre-back hall sofa behind an elm root and marquetry jewelry case. 1850s stained birch swan chair, 1930s neoclassical side table. An early-20th-century grouping; mahogany armchair reclines. Owner Andrew Wilder with Art Deco golden birch swan-back chair. Wall hanging is c. 1930 rya rug.









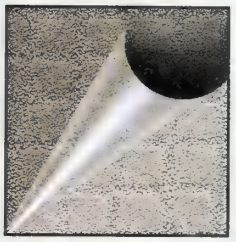


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A WARM ADIEU

Each month, R. O. Blechman surprises and delights me with the illustration he creates to accompany this page, never failing to capture the spirit of what I'm trying to say. Last month he outdid himself with the drawing of a leaf that became an airplane, soaring over my nostalgic thoughts in "Autumn Flights." Bob seemed to sense that I was about to begin an autumn flight of my own.

With our fall issues almost completed, I am retiring from a 40-year career in publishing to explore a new kind of life. Those of you who have read my editor's letter over the years know I am also a family man, and by the time you read this, my wife and daughters and their men will have spent some time in California celebrating the 90th birthday of my mother-in-law. Then Jane and I are going to pretend to be expatriates for a month in rented apartments in Siena, Venice, and Rome.

It gives me deep satisfaction to conclude my career as editor-in-chief of House Beautiful, America's longest-running shelter magazine, with a 104-year history of significant reporting on the world of decoration and design. It is never fair to single out any special members of a team, and that is certainly true in the making of a magazine, so I won't. But my colleagues here are simply the best, and I must thank them for the sheer beauty and quality of the work that has consistently filled our pages.

Cathleen Black, the president of Hearst Magazines, has chosen Marian McEvoy to be House Beautiful's next editor-in-chief. We know Marian well for she was our friendly competitor at *Elle Decor*, where coincidentally she took over after I left that magazine to come to House Beautiful almost a decade ago. Now it is her turn to shape House Beautiful, and we wish her well.

Marian and I have been talking about our November "Best of the Best" issue, her first and my last, words I write with a lump in my throat; I have always been "the editor," from my high school newspaper and yearbook on. As I moved in design journalism from young reporter to seasoned editor-in-chief of three national magazines, I have found constant joy in the countless creative people who populate our world. They have been a bonus of my vocational life, as have been the millions of readers who are the inspiration for all that we do.

I bid each one of you a warm adieu.

Louis Oliver Gropp

EDITOR IN CHIEF

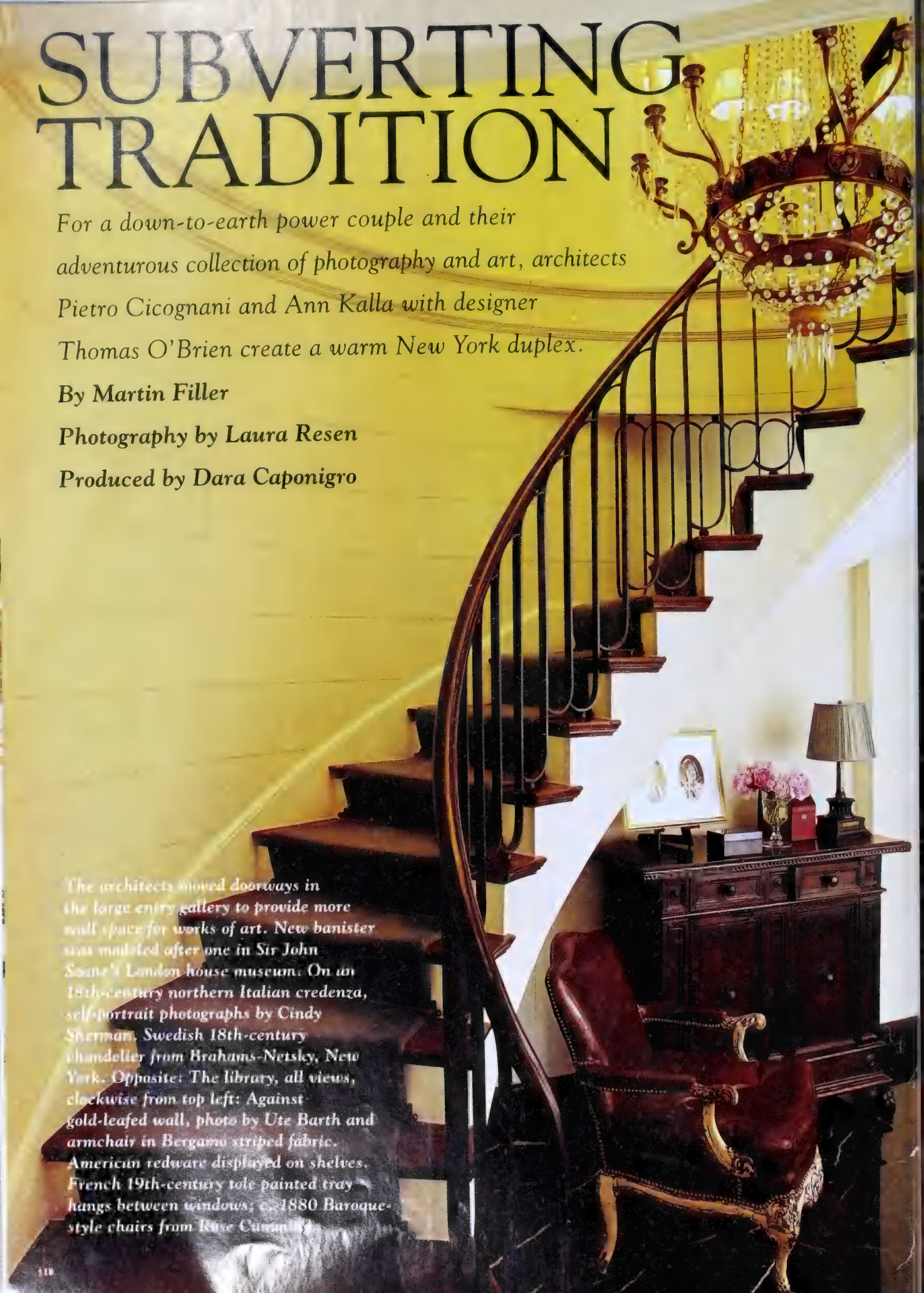
SUBVERTING TRADITION

For a down-to-earth power couple and their adventurous collection of photography and art, architects Pietro Cicognani and Ann Kalla with designer Thomas O'Brien create a warm New York duplex.

By Martin Filler

Photography by Laura Resen

Produced by Dara Caponigro



The architects moved doorways in the large entry gallery to provide more wall space for works of art. New banister was modeled after one in Sir John Soane's London house museum. On an 18th-century northern Italian credenza, self-portrait photographs by Cindy Sherman. Swedish 18th-century chandelier from Brahams-Netsky, New York. Opposite: The library, all views, clockwise from top left: Against gold-leafed wall, photo by Ute Barth and armchair in Bergamo striped fabric. American redware displayed on shelves. French 19th-century tole painted tray hangs between windows; c.1880 Baroque-style chairs from Rose Cumm[illegible]





Moving to Manhattan from the suburbs after their children were grown, a busy, successful couple—she's a major publishing executive, he's a leading physician—wanted a duplex apartment so they could retain the feel of a house. But evaluating a rundown two-story co-op on the Upper East Side required more than a bit of imagination. Used for more than 25 years as a consular residence, the apartment was filled with so many beds that it seemed, the wife recalls, as though a cult had died there. Yet she could envision a complete transformation, and assembled an expert and like-minded team to execute it.

Architects Pietro Cicognani and Ann Kalla, who had designed the couple's country house, understood the wisdom of playing up the distinguished heritage of this 1920s building. They suggested sympathetic gestures like replacing the drab travertine floor of the entry gallery with white-veined black marble to match that of the original doorjambs. With equal responsiveness, interior designer Thomas O'Brien of Aero Studios replaced the fifties-style wrought-iron handrail of the curving staircase with a graceful wrought-iron-and-mahogany interpretation of a 19th-century English design. That glamorous entry space opens onto a dining room with wood paneling that was disassembled and painstakingly restored piece by piece.

The furnishings that O'Brien and the clients chose together are considerably softer, smaller, and more wide ranging in period than the massive Jean-Michel Frank-inspired pieces the designer usually favors. Although there are many rooms in this apartment, none is particularly large, and that intimacy is enhanced by the judicious placement of perfectly scaled objects. In the long, somewhat narrow living room, O'Brien carries off one of the most difficult decorating tricks by organizing two separate seating areas that work as well individually as they do together for larger gatherings.

Here O'Brien's palette widens notably from the cream-to-taupe range he is best known for. The jewellike tones of the numerous magnificent Oriental carpets are smoothly coordinated with the celadons, barely blues, and pale yellows of the upholstery and curtain fabrics. Finding just the right



ntique floor coverings was no easy matter, however, and more han twenty were auditioned before final decisions were made. As the wife's decorating-savvy friend Bette Midler had fore- arned her, "Wait till you get to the rugs. It's the *worst!*"

Though many elements in the apartment would have een at home here when the building was new, this is no eriod piece, which is signaled by the first photographs that onfront you upon entering: a pair of black-and-white Robert Mapplethorpe studies of a male and a female nude (albeit rel- tively decorous for that shockmeister) and an enormous color elf-portrait close-up by Cindy Sherman looking like some demonic carnival reveler. In room after room, the very proper decoration is deliciously subverted by the kind of unsettling photography coveted by trendies half the owners' age and living eighty blocks downtown. The rest of their collection is equally provocative, with works by such confrontational painters as Lucian Freud and Leon Golub, and several surreal pictures by the outsider artist Robert Helm.

"My philosophy is that our house should be easy to live in, homelike, and reflect our particular eccentricities," says the wife. "But I've never before lived in anything that could pass for elegant, so this place is our idea of heaven."

The sunny living room (above and opposite) is pulled together by a warm-toned Hereke carpet c. 1900 from the Rafael Collection, New York. Above: Cindy Sherman photo of a devilish doll jolts an 18th-century parcel-gilt console bought at Christie's and a carved alabaster lamp from Coconut Company. In front of 19th-century Chippendale-style mahogany-and-glass screen, the tufted sofa is upholstered in Lee Jofa's striped fabric. Opposite: In the mirrored fireplace niche, an arresting oil by Leon Golub hangs over French marble mantel and Irish Chippendale chair, both 18th-century. Pair of sofas in Holly Hunt's striped velvet. On wall at right, 1999 Lucian Freud portrait etching from Acquavella Galleries.



The oak-paneled dining room (both pages) evokes the history of this venerable building, which was built, sponsored, and organized as a co-op in 1926 under the guidance of etiquette arbiter Emily Post. This page: Chinese Chippendale chair with cane seat from Paterae beneath vintage bronze sconce from Chameleon Antiques. Thomas O'Brien's Aero Studios made the shade and those for the Louis XVI crystal chandelier (opposite) from David Duncan Antiques out of 19th-century photographs of old master paintings. Oval dining table on lively reeded legs is another custom Aero design. Wheel-backed dining chairs are covered in silk velvet from Jack Lenor Larsen. Antique Sultanabad carpet from The Rafael Collection.







Period wallpapers contrast with contemporary photos. Clockwise from left: In the den, against William Morr Compton wallpaper from Sanderson, disaster picture by Sebastian Salgado. Saraab carpet from Safavie Private sitting room, with Cindy Sherman Movie Still includes settee covered in Clarence House velvet. Master bath with Biedermeier pedestal cupbo

FOR MORE DETAILS, SEE READER INFORMATIO



The architects largely gutted the second floor and reconfigured private spaces. Master bedroom's British Khaki four-poster was embellished with chinoiserie painting. Japanese 17th-century altar candleholders converted to lamps, from Joel Mathieson. On chaise by Jonas Upholstery, Scalamandré floral-print silk. Carpet from Safavieh.





CASA BRAVURA

A somber Spanish-style house in northern California basks in warmth, thanks to designer Richard Keith Langham

By Christine Pittel

Photography by Thibault Jeanson

Produced by Carolyn Englefield

Beyond the nail-studded front door (top) to the baronial living room (right), the decoration reaches up toward the soaring ceiling with a 6½-foot-tall 18th-century Italian mirror over a serpentine sofa with plush fringe, available from Langham & Co. Armchair travelers can settle into one of several Italian rococo gilded chairs covered in [illegible] green suede or a deep-seated club chair slipcovered in Travers stripes. Rug made by Beauvais Carpets



You could drive a Bugatti through the massive fifteen-foot-high front doors. Built in 1927 in the newly chic Spanish Eclectic style by architect Clarence Tantau, the palatial two-story villa just south of San Francisco was vast enough to make the average Infanta feel at home. The living room measures 30 by 60 feet, with dark, handhewn beams in the 24-foot-high ceiling. "The sheer scale of the place was intimidating," says Allison Kendrick, who bought the house with her husband, Brian, a retail executive; they have two young children. "On a gray, foggy day it felt cavernous and cold."

Alabama-born, Manhattan-based designer Richard Keith Langham—no stranger to the gracious life and the grand gesture—came to her rescue. But Kendrick was taken aback by his first suggestion to paint the huge living room pink. "The house needed a shot in the arm," says Langham. "Every room had the same white stucco walls and terra-cotta tile floors, which becomes a little monotonous. So I decided to pour on the color and juice up the pattern." After that initial pause, his client was right there beside him. "I learned early on that if I let Keith do exactly what he wanted, it would be far superior to anything I ever envisioned," she explains.

Getting into the playful spirit, Kendrick introduced Langham to decorative painter Robert Christian, and together they transformed the entrance hall into an Orientalist fantasy of trompe l'oeil tile and tasseled lanterns. Langham sighs with pleasure at the memory. "So few clients will give you





The dazzling tile-and-tooled-leather motifs on the entrance hall walls are pure paint. Rush matting softens the terra-cotta tile floor, and a peacock blue runner from Stark Carpet draws the eye to the regal staircase. Lit by a beaded lampshade, vintage voided velvet covers the banquette, and twisted Venetian columns found in a local antiques shop echo the curves of the Portuguese table. Opposite below: The Kendrick family on the loggia.

Any dinner party becomes an event in this tented dining room (right), where the fabric can be completely drawn over the French doors to cocoon the room. The valance was embroidered by Penn & Fletcher in twelve different shades of silk thread. Below: The owners found the mirror in Florence.

the freedom to do something fanciful and utterly extravagant."

Although more tassels—carved from wood this time—hang from an 18th-century Italian chandelier over a long walnut banquet table in the dining room, that's hardly the first thing you notice. Guests gasp as they step over the threshold into a cosmopolitan tent, made from yards and yards of tangerine and raspberry broadcloth, crowned by an intricately embroidered valance with a tiny gilded bell at each point. "Welcome to the Casbah," says Langham, with a mischievous grin. Even the ceiling is striped.

Yet this is not his most remarkable play on pattern. That honor is reserved for the Bessarabian rug he designed for the living room. The largest one ever woven by the manufacturer, it was inspired by Spanish tiles, but Langham inflated the motif to a giant scale. Along with the pink paint and the tongue-in-chic indoor palm trees, the rug makes a formidable room feel young and lighthearted. It is the decorative equivalent of witty repartee—a Langham specialty—which cuts down the least hint of ostentation and saves a formal house from calcifying into a museum.







In a guest bedroo
tasseled valances
top the casement
windows, curtain
in a printed linen
from Decorators'
Walk. Opposite:
A 10-foot-high
custom-made iron
bed is hung with
the same fabric,
lined in mango li
from Scalamandr
to match the ripe
mango paint on
the walls. Bed
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VESSEL OF LIGH

In this glass aerie floating above a 1907 Roman temple-style bank, Manhattan designer Laura Bohn and her husband Richard Fio feel as though they are living outdoors in the midst of the city

By Christine Pittel Photography by Scott Frances Produced by Dara Caponig





Laura Bohn designed the sleek high-backed sofa, upholstered in painter's canvas with indestructible seat cushions in Donghia's mohair. It stands up to the scale of the 18-by-22-foot living room and survives the onslaught of her beloved dogs. The terrazzo floor and freestanding blue wall, surrounded by glass and hung with a Don Freeman silkscreen, make a visitor feel suspended somewhere between earth and sky.









A 10-foot antique Shaker table holds the line in the dining room (right). Just beyond the freestanding fireplace wall, hung on this side with a photograph, is the double-height living room (top two views). The space circles around the stairwell in a continuous flow, and an office behind the flues overlooks the downstairs. Above: Kitchen cabinets are either stainless steel or wood h[illegible] rubbed with green paint.

Why bother taking a train to the suburbs when you can take the elevator? High above the cacophonous streets, invisible to the crowds, is a rooftop world of a clapboard cottage here, a Tuscan villa there, added over the years as real estate afterthoughts—Manhattan's secret suburb-in-the-sky. The latest in this scattering of pastoral penthouses is a dazzling glass box nested atop a Beaux-Arts bank building.

The stately grace of the limestone landmark used to catch designer Laura Bohn's eye every day as she walked to work, and when a For Sale sign went up, she took the news home. Not every interior designer has had the acumen to marry a construction manager-cum-building developer—"the wisest decision I ever made," Bohn says—and soon she and Richard Fiore decided to buy the building, convert it into eleven condominiums, and build their own duplex behind the carved stone balustrade crowning the structure. The couple had previously collaborated on seven of their own apartments, but this was the first time they could



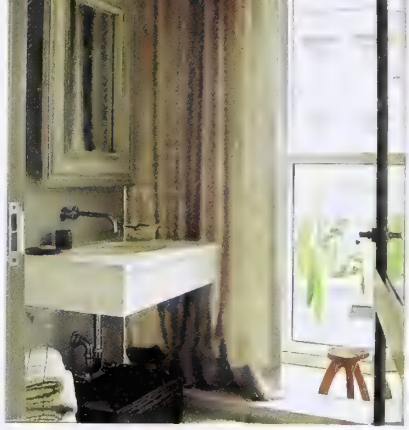
build something completely new together from the roof up.

Bohn's ambitions were cool, calm, and modernist: "I wanted glass on as many sides as I could get," says the designer, who worked closely with architect John Reimnitz. "I love seamless corners, and I like letting the structure show." Space itself is the chief glory of this 3,500-square-foot apartment. The sheer scale of the living room, with its 18-foot-high ceiling, is rare for New York. Bohn, who hails from Texas and designs *big*, used voluminous armchairs and a ten-foot sofa to

anchor this transparent vessel of light. Never lazy about color, she had to intensify her usual palette of pale yellow, chartreuse, and soothing greens so it wouldn't wash out in the powerful sunlight. She applied seventeen shades to the abstract planes, bringing out the architecture as she orchestrated complex chromatic harmonies. "I drove the painter crazy," admits Bohn, who even split certain walls with a color change.

In a space as big and generous as a barn, Bohn avoided overrefined materials. She left the fireplace steel unsealed so









Like the rolling Kartell table in the guest bedroom (left), the custom-made bed is on wheels. Top left: Laura Bohn likes soft light in a bathroom, so the floating mirror is lit from behind. A linen shower curtain looks its airiest when hung on keychains from the ceiling. Top: Bohn at the garden breakfast table, sheltered by the bank's original balustrade. Above: A potting shed/greenhouse is tucked behind the pediment.







In this house, you can open almost any door and step outside. A balcony (above) expands the boundaries of the master suite. Above right: Shades of French vanilla are used for honed marble bathroom counters, limestone floors, and tile that encases the freestanding tub. The cozy wing chair is upholstered in a chenille bouclé from Donghia. Right: The color of the linen curtains changes from apricot to taupe at the windowsill line. Two-tone pillows allow Laura Bohn to mix in more colors, and only this designer could make a chenille bedspread look chic.

FOR MORE DETAILS, SEE READER INFORMATION

"If you're going to build something new in Manhattan, it should reflect our time. With glass walls and a wraparound terrace, this open space feels very mod[illegible]"

hat it would rust to a burnt sienna red, and preferred to keep he concrete columns exposed: "I love concrete's imperfec- ions," she says. "I don't want everything to be precious. If a naterial is inexpensive, I like it better. You get less attached to t." A pillow that looks like iridescent silk is really polyester the imprint of canine noses simply sponges off). And the ter- azzo floor looks beautiful, even with a light coating of dog hair.

The penthouse is built with off-the-shelf aluminum torefront window walls, yet is topped with a countrified itched roof: Bohn cultivates a rich blur between the indus- trial and rural aesthetic. "My biggest inspiration is the Penn- sylvania farmhouse," she says. Inventively, she mixed straw into the plaster fireplace wall and put stainless-steel screen doors on the kitchen cabinets—a high-tech variation on a vintage pie safe.

The garden on three sides enhances the feeling that they are living in a freestanding house set in a valley of sky- scrapers. Bohn doesn't mind occupying a fishbowl when the glass walls allow her to sit in the midst of her shrubs and pear trees all year round. Just imagine the first veils of snow.



The Anglo-America

The time-honored country-estate style of our forebears glows in Dutchess County, New York, in an 1830 Greek Revival house decorated by Greg Jordan

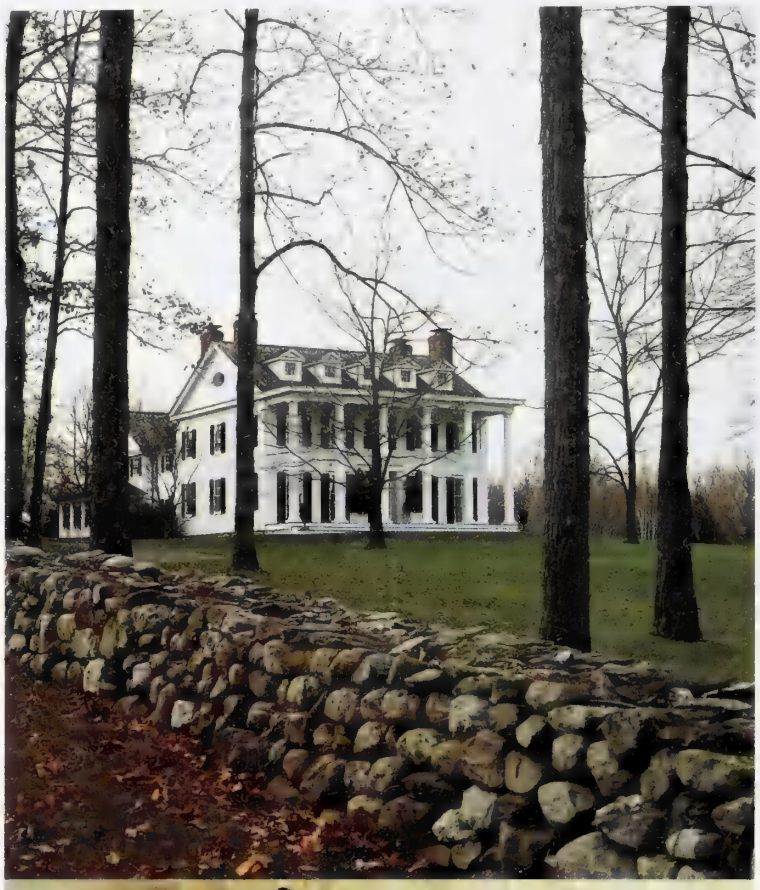
By Christopher Petkanas Photography by Fernando Bengoeche

Produced by Sarah Kaltman Cantor



In the not-quite-over-the-top living room designed by Greg Jordan, all the upholstered furniture is covered in cotton gingham from Norbar. Romantic curtains in a Colefax & Fowler linen stripe are lined in cotton taffeta and lavished with bouillon-fringed swags and tails.


Advantage





Greg Jordan, his client, her mother, and a member o his Manhattan staff sat on the living room floor, admir ing the ten-inch-wide pine planks. The echo of thei voices in the completely empty house, an 1830 Gree Revival manse in the Hudson River Valley, was so lou it almost hurt. "We just dove in, brainstorming abou color," remembers the designer. "I mean, we had t begin somewhere, didn't we?"

Not all professionally decorated houses are bor this way. Some people who work with big-name design ers won't take so much as a cross-town cab until th scheme stage, when they expect to see not only pair chips and fabric swatches, but shelf paper samples for th hall closet as well. Jordan's New York City–base clients—a philanthropist and her husband, a real estat nabob—were not like that at all. Regulars in Suzy's co umn who relished Jordan's high-energy, seat-of-the-pan approach to interiors, the couple were happily draw into the vortex of creating their glamorous, giddil Anglo-American, superluxurious getaway.

The place exudes a you-want-it, you-got-it sens of entitlement. Bedside sweets are snuck into gue rooms when guests aren't looking. There are more cash mere throws than you've ever seen. Heaven forbid a fi isn't laid—or that someone should miss his favorite te cake. Below stairs awaits a movie theater.

Although the colonnaded, center-hall clapboa house could not look more at home on its knoll ami wildflower meadows and birch groves, the building ha in fact been moved from its original site forty mil away. When Jordan first saw it, the seller had alread added a wing, which is linked to the larger building by hallway and reproduces its floors, moldings, and oth architectural details. Jordan limited his changes to har ware, medicine cabinets, and doorways, which he raise The main house includes five bedrooms—each with new bath—plus a living room, dining room and librar the addition holds the family room, study, a guest suit staff quarters, and kitchen, the original of which ha occupied an outbuilding.

"It's 100 percent about hospitality," says Jorda "We wanted to make it an event to stay overnigh Every guest room is different, from an essay in blue an white to an essay in roses."

Hospitality also means practicality. The blus ingly romantic toiles and chintzes, softly shining "dirt gilded" curtain rings on faux bois rails, beguilin painted furniture—all belie a house of stunning eff ciency and logic.

It works like a clock.

The Greek Revival house (top) had been moved here from its original location farther up the Hudson, then given a new, rear wing. Designer Greg Jordan was pleased with the way the house had been renovated but ordered tumbling stone walls rese Above: The hydrangea-stripe paper in the front hall is the same one used in Aunt Pittypat's house in the movie Gone With the Wind. *An Irish Victorian portrait "that's meant to make you smile," says Jordan, hangs above a David Linley bench and flanked by Indian-style etched-glass sconces from John Rosselli. Opposite: The dining room is no mere showplace; the owners are vigorous entertainers and their table of reclaimed pine can seat fourteen. Circa-1860 side chairs are English walnu*





Happening upon a collection of late-19th and early-20th-century English and American silhouettes, Greg Jordan assigned them to the blue-and-white guest room (above and opposite), where the same Christopher Hyland cotton toile wa used for the walls, hangings, headboard, curtains—even the eye masks. An amusingly proportioned French armchair shares the room with an American fall-fr t chest. Top: Turned posts bought in New Orleans were the starting point for th master bedroom's sumptuous canopy be hung with a Brunschwig & Fils floral. Original asymmetrical fireplace was in bad repair, but Jordan and his clients like it so much they rebuilt it. Botanical prints come from an English book of 1880





Greg Jordan and his clients became such good friends that he is often a houseguest. This room (above and opposite) with its own stair and sitting room is the one he chooses for himself. The rose theme was triggered by the plates seen throug the bed. They led the way to the Jean Monro chintz from Hinson & Co., painted Swedish chair, needlepoint rug, and French daybed with embroidered linen cushions. The 19th-century bamboo pier mirror is English, the wallpaper from Schumache

FOR SOURCE DETAILS, SEE READER INFORMATION





SOCIAL STUDIES

Resisting all temptation to inflict gilt, grandeur, and grandiloquence on an old Manhattan duplex with a smashing view, designer Noel Jeffrey gives a survey course in Contemporary Civilization

By Carol Prisant Photography by Pieter Estersohn
Produced by Elizabeth Mayhew



In the long and narrow living room, the wall lights' tiny shades are designer Noel Jeffrey's passing reference to this apartment's turn-of-the-20th-century origins. Mounted on newly installed columns that bring variety and scale to a somewhat narrow space, the sconces are re-creations of a Georgian design, as is the custom folding screen, strategically located to allow its antique mirrored panels unfettered play with room angles. The walls are finished in waxed plaster that feels like silk, and gleams—as do mahogany chairs, tables and silver.







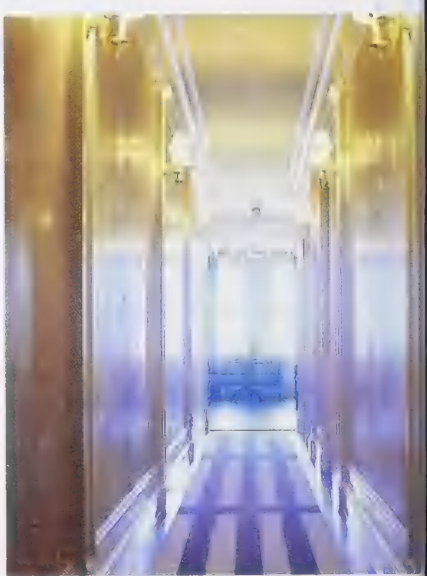
It really would have been the easiest and most obvious thing to do. A fin de siècle duplex apartment with high ceilings, fine plaster mantels, dark parquet floors, and a surpassingly beautiful view of Central Park was just sitting there waiting for the usual dose of the grand luxe—that same-old, dull-old piling on of satins, brocades, and tons and tons of gilding. Fortunately for this Manhattan space, both Noel Jeffrey and his clients—mature, committed philanthropists in the field of public education—knew right away that glitz would never suit them.

First of all, though they loved the apartment's gracious airs, the new owners were far too casual in spirit for Louis the Umpteenth. Their taste ran to lightweight wools, unadorned woods, sheer curtains, and plenty of handmade details—baskets and contemporary fabrics for the most part—and to unpretentious seating dressed in next-to-no-shine suede. They liked animal life and representations of it, especially elephants and birds. Not the dainty nightingales seen on Coromandel screens and French embroideries for them, but real birds—raptors, to be precise, like the regal falcons on the bold Japanese scrolls now in the living room, or the wisdom-betokening owls perched, somewhat tongue-in-the-designer's-cheek, in the downstairs library. No, nothing would be overly nice or precious here. The rooms would simply have to be, despite their grandish bones, the easiest of backdrops for a comfortable urban life.

"Easy" isn't easy, usually. Some details in this flat had to undergo a certain amount of work. Thus, under the direction of Jeffrey's architect Steven Loeb and project designer Malcolm McKinstrie II, judicious alterations were made. They include space-defining new columns in the living room; the addition of graceful pilasters to the long corridor leading to the guest rooms; the placement of assorted mirrors and glass. All do their part in foreshortening these rather long and narrow spaces. And the reconfigured foyer, the delicate new railings on the duplex's stairs, and Jeffrey's own-design curtain hardware (embellished with leaves as a reference to the park) helped to make the rest of the space cohere.

Then, because a prior incarnation had stripped the shell of so many of its original plaster moldings, it seemed only right to re-create a few. Finally, the kitchen was made workable for two people who really love to cook, and who clearly are firm proponents of civilized pleasures.

Highlights in Jeffrey's curriculum include a tea area in the living room, where a whimsical tea table is topped by a silver samovar and accessorized by Regency chairs airily painted a new dirty white. A library containing well-read books instead of rows of matched bindings. Gentled, neutral hues throughout. A long, low bow toward the Orient in the form of Japanese baskets, teapots, bronzes and scrolls and, in a rather brilliant stroke, a baroquely Victorian mantel spouting an austere and architectonic Japanese bronze. All these disparate bits connect because when nothing is yelling "Look at me" and nothing is mumbling "Don't touch," we do look. And carefully. And take extensive notes.



Telling details, clockwise from top left: Arm-in-arm at the edge of an Amritsar carpet, a pair of mushroomy chairs in Christopher Norman linen chenille. A lacy and sculptural contemporary Japanese basket on a marble-topped console. Above the stairway and its freshly reworked paneling, the Adamesque "skylight" isn't real, but the Georgian urn beneath it is. New pilasters along the corridor to the guest rooms contrast with a contemporary hand-woven runner by Sam Kasten. Opposite: A garden-evoking iron settee and unline cotton check curtains by Chelsea Editions lend light, breezy informality to the little tea area and its droll 18th-century Manx tea table.













The spacious dining room's original elaborate plaster mantel and decorative beams (above) stand in icy relief against walls covered in textured parchmentlike handmade paper. A dignified Japanese bronze on a strict Adam console faces an unassuming 1940s breakfast table in the window opposite. Below an unusually simple amber glass Venetian chandelier, a reproduction Regency dining table centers the room, surrounded by a truly rare find: a large set of early-19th-century French signed Jacob chairs. Left: The kitchen is "a serious kitchen for serious cooks," says Jeffrey, but its wavily stenciled oak floor and schoolhouse fixtures keep it cozy, and at the same time send a fond nod to the apartment's Edwardian past. Opposite top: In the library, Noel Jeffrey avoided any predictable deep-toned hues and chose instead a neutral, restful stone gray. Redesigning all the bookcases, he left a niche in one corner for the perch of a favorite sculpted bird. Curtains here are sheer wool. Opposite, below left: 18th-century English antique library steps lend authenticity without seriousness to the room, where a whatnot holds, in fact, whatnots, and Japanese objects reign. Opposite, below right: Two facing chairs and a pair of lamps make it pleasantly convenient to work from either side of the English writing table.

FOR MORE DETAILS, SEE READER INFORMATION

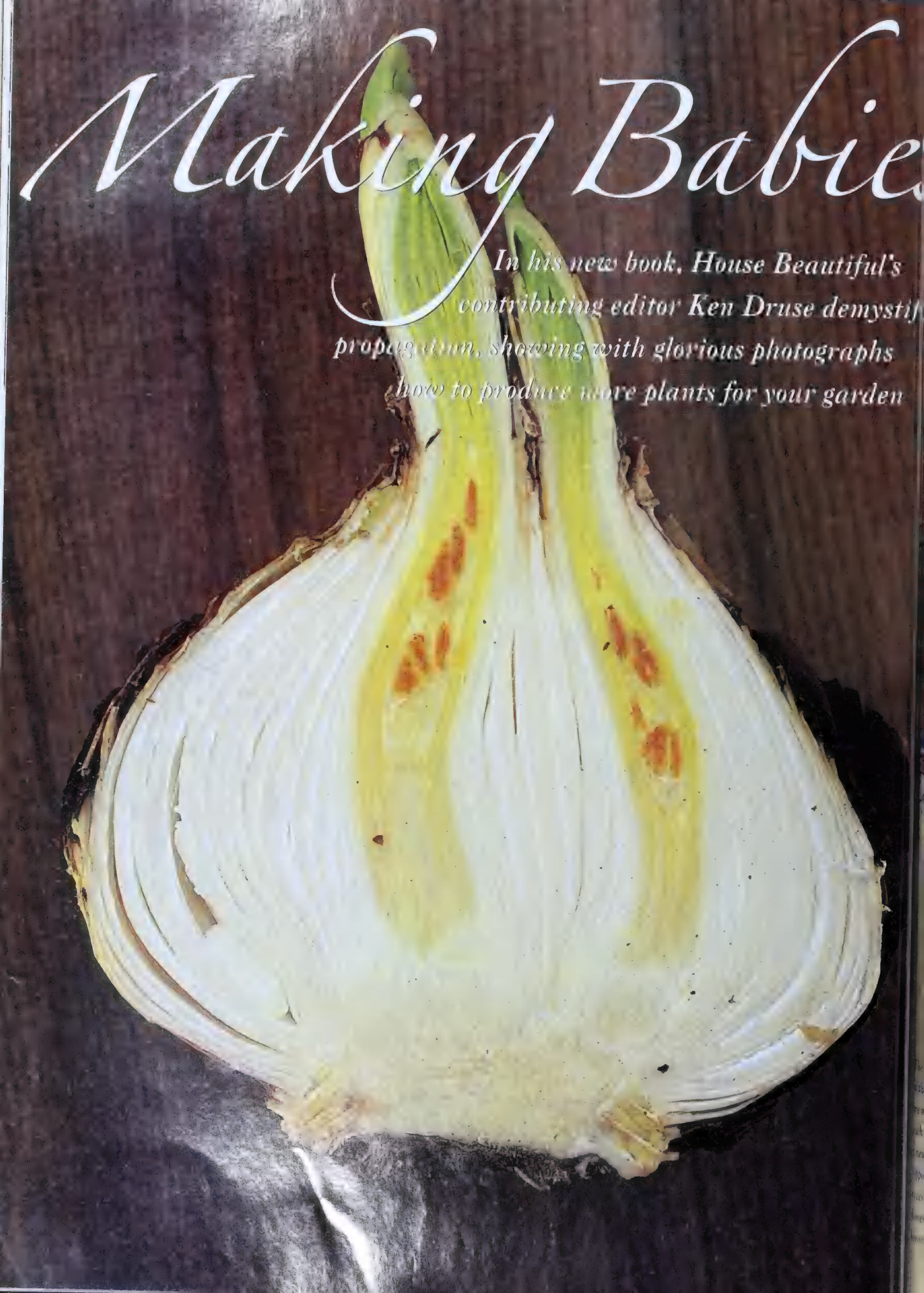


The master bedroom, with shades that can be handily controlled from the bed, takes full advantage of its perfect Central Park view as does the inviting banquette in the window recess, which is original to the room. Walls are wood-paneled with woven wool fabric inserts. The border on the bed curtains was woven by Sam Kasten, creator also of the nearby checked throw. A not-too-formal bedspread is crunchy white-on-white crewel from Chelsea Editions.



Making Babies

In his new book, House Beautiful's contributing editor Ken Druse demystifies propagation, showing with glorious photographs how to produce more plants for your garden





he one-inch dry fruits
the American sycamore
e made up of fluff and seeds,
ch of which can become
new tree. A narcissus bulb
pposite) contains everything
cessary for next year's
wer, including incipient
ossoms with immature anthers.

Text and photographs from *Making More Plants: The Science, Art, and Joy of Propagation* by Ken Druse. Reprinted with permission of Clarkson Potter, a division of Random House Inc.

When talk turns to propagation, most gardeners say, "Oh, that's not for me." They seem to think the word refers to skills far beyond their abilities. But, in fact, we propagate more than we realize. When we root a slip of something special from a friend or scatter seeds of poppies on the snow or divide perennials in the spring, that's what we're doing: Propagation simply means making more plants. And, as every gardener discovers, this is a most exhilarating and rewarding activity. Can anything beat watching a seed grow into a beautiful sapling? Who can resist the notion of buying a perennial at the garden center and dividing it into three before it even gets into the ground?

Reasons to learn to propagate are many. A rare woodland wildflower or a showy new annual from England may only be available as seeds and you need to know where and how to plant them. When you are offered a cutting of something fabulous, you must be able to help it grow roots and shoots. And many herbaceous perennials have to be revitalized through division. Bearded iris, for example, will stop blooming unless new sections are cut from the old withered rhizome and replanted. But the best reason of all is simply to have every blooming thing you need for the garden of your dreams.

Sowing seeds is the aspect of propagation gardeners know best; we all understand the process by which flowers are pollinated to produce those seeds. But other methods of reproduction—without the benefit of a male and female union—are harder to relate to human experience. Scientists have only recently managed to clone animals, but plants have been doing it forever. Just imagine if you could lean your elbow on the ground and grow a new you. This is what happens when a scampering vine touches moist soil [illegible] and produces an independent entity. Some flora are so eager to repro[illegible]ly that they grow propagules—baby plants—right along the edges o[illegible] Other plants sprout new ones at the

Vegetative propagation, opposite, clockwise from top left: Hefty roots and stems will grow from the point of a fan-shaped section of Rex begonia leaf when it's stuck into rooting medium. Strawberries make babies at the ends of runners; they will grow roots in "daughter pots." Half of a cape primrose leaf produces hundreds of offspring when its cut edge is set in rooting medium. Prepared hardwood hibiscus cuttings are planted—callus end down—in sandy soil; developed leaves are not a definite sign that roots have formed, so cuttings must stay in place until you need them. Bedding plants like coleus are grown commercially from seeds. Lift and cut the rhizomes of bearded irises then replant horizontally. A perfect sowing medium has a fine yet open texture that promotes vigorous roots from seedlings such as this castor bean. The fleshy roots of a guara were carefully separated at the crown, where shoots meet roots. Center: Seeds of columbine are easy to miss because they spill from fruits without warning; to ensure a harvest slip a paper bag over flower heads. Below: Sprinkle chicken grit on top of sowing medium to prevent disease.

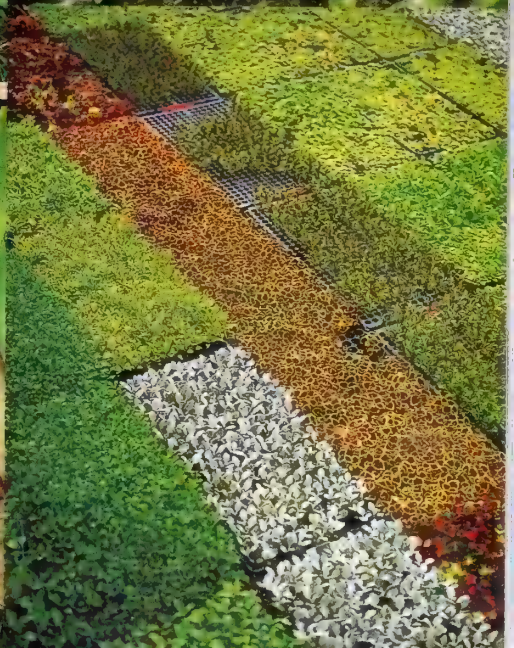












ends of stringy stems called runners or stolons as garden strawberries do. In many cases, however, only a piece of the plant is needed. In the wild, a desert succulent might have one of its leaves broken off by a careless lizard. The leaf falls to the sand, the wound heals, and new roots begin to grow through the callused tissue. Soon a tiny plant emerges. Gardeners can make leaf cuttings that work the same way.

Another miracle—stem cutting—is an excellent way to reproduce herbaceous plants like catmint or woody ones like hydrangeas. Indeed, this is often the only way to reproduce varieties not guaranteed to grow from seeds. "Softwood" cuttings of shrubs are taken in late spring, when the new growth has slowed but is not completely firm. "Greenwood" cuttings come later, and "semi-ripewood" later still for broadleaf evergreens. "Hardwood" cuttings are taken in winter.

Other forms of vegetative reproduction involve neither leaves nor stems. Oriental poppies are easy to grow from sections of their roots, as are plants that grow from geophytes—tubers, corms, rhizomes, and bulbs. Some plants can be regenerated from a piece of their starchy potatolike tuber, each having an eye or growing point. Bulbs have scales, either in concentric layers like onions or in separate pieces joined at the base like an artichoke. Sections cut from tulip bulbs will grow into new plants, and individual scales of lily bulbs can be peeled off to create more lilies.

The easiest method for reproducing plants vegetatively may be the familiar rite of spring: division. Most herbaceous perennials and many shrubs with multiple shoots can be cut into pieces and replanted. A good-size *Hosta lancifolia*, for example, can be dug up before it sprouts, cut into three sections, and replanted. By summer, the new hostas will be nearly as large as the original.

Whether it's the simple joy of sowing seeds or the sophisticated thrill of grafting fruit trees in your own backyard, the magic of propagation can become habit-forming. By making more plants you can participate in an irresistible dimension of gardening and nature. And one [illegible]. No one who has ever successfully propagated a plant stops at one.



***Above:** Cleaned dry seeds may be stored in small plastic bags, folded sheets of paper, or glassine envelopes, such as these from a plant-society seed exchange. Opposite, clockwise from top left: To extract seeds from a pine cone, place a fresh, moist cone in a warm spot with good air circulation; as the cone dries, scales rise and winged seeds fall. Seeds of daylily hybrids can be captured in a paper bag. After the flowers of* Lilium formosanum *fade, the tall stems develop slender fruits that make exquisite dried arrangements; the fruits also offer thousands of seeds, which can easily be sown by tossing some in moist vermiculite. To root a leaf of an African violet, cover a jar of water with aluminum foil, then make a hole in the foil so that the inserted leaf will rest on the edge with its stem in the water.*













Many Kalanchoe species, collectively known as "mother of thousands," produce plantlets along the edges of their leaves; when large enough, the off-spring drop to the ground and grow. Rex begonias (opposite) can be propagated from leaf cuttings as small as one-inch-square; in every case, a cut vein will go into the medium and that is where roots and then new plants will grow.



Like the earliest historical examples, the best teacup has no handles, which allows the hand to cradle the warmth. Clockwise from top left: Hao Ya Keemun, a Chinese black tea; spring's first picking, the lightest tea from Darjeeling; a silver-tipped black from Sri Lanka; Bao Jong, an oolong from Taiwan. Silverplated teapot from The Terence Conran Shop.

Tea Anytime

Black, green, oolong—tea is hot, an increasingly popular accompaniment to far more than the legendary cucumber sandwich. Selecting the flavor is like choosing a wine: It's a matter of personal taste, according to Michel Nischan, who offers some interesting combinations at Heartbeat restaurant

BY JANE ELLIS PHOTOGRAPHY BY LISA HUBBARD

"I love tea," says Michel Nischan, the chef of Heartbeat restaurant in the W New York Hotel. He calls it the perfect partner for the restaurant's healthful cuisine. With "tea sommelier" James Labe, Nischan serves a tasting menu that pairs different teas with a variety of savory and sweet dishes, served every day between three and five P.M. It has proved popular not only as a traditional afternoon tea, but as a late lunch or early supper, and their selection is phenomenal.

All tea comes from the same leaf. How it is treated defines the taste. After being picked, tea may be cut, rolled, air-dried, heat-dried. Green tea, rich in antioxidants, is dried soon after picking to prevent much oxidization. Oolong undergoes longer oxidation, and the longest process yields tannic British-style teas. Your palate determines your choice, but as a general rule a dark tea like Sri Lanka is best with meats. Dessert teas vary from dark (Keemun goes well with sorbet) to a green such as Sencha (to complement chocolate's natural bitterness). A medium-brown oolong suits any dessert.



New take on the savory sandwich: Pita bread enfolds lamb, pomegranate chutney, kumquats, and pickled onion. Try it with a silver-tipped black from Sri Lanka, a strong tea with a caramel sweetness that complements pomegranate syrup.





A salad of Asian pears, dandelion greens and mizuna, Maytag blue cheese and roasted pecans (opposite) is paired with chrysanthemum tea, a delicate refreshing herb tea that is perfect with such a light dish. Above: Something sweet, like this little bowl of ginger custard topped with ginger jelly, is complemented by a Bai Hao oolong, the sweetest of teas.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

LAMB, POMEGRANATE, AND ONION PITA SANDWICH

- 7 ounces loin of lamb cooked rare, sliced and julienned
- Garam masala
- Salt and pepper
- 2 teaspoons grapeseed oil
- ¼ cup pomegranate chutney, recipe follows
- 2 4-inch pita breads split in half
- Fresh pea shoots

Place lamb in a bowl. Season with garam masala, salt and pepper to taste. Set aside.

Heat grapeseed oil in a sauté pan over medium flame. Add lamb. Sauté, tossing constantly, for 3 to 5 minutes. Remove pan from heat. Fold in pomegranate chutney. Spoon lamb mixture onto pita breads. Garnish with pea shoots. Makes 2 sandwiches.

Recommended tea: Spring first flush darjeeling (a light black tea from India)

POMEGRANATE CHUTNEY

- 2 teaspoons grapeseed oil
- 4 shallots, peeled and diced
- 4 roasted garlic bulbs, peeled
- 2 tablespoons diced pickled onion
- 5 Jordan dates, pitted and chopped
- 2 tablespoons chopped fresh mint
- ¼ cup fresh pomegranate seeds
- 2 tablespoons pomegranate molasses (see Reader Information)
- ⅛ cup sliced kumquats
- 1 tablespoon freshly grated lime zest
- 1 tablespoon fresh lime juice
- Garam masala
- Salt and pepper

Heat grapeseed oil in a sauté pan over medium heat. Add shallots. Cook until soft. Set aside.

Mix garlic, onion, and dates in a bowl until well combined. Fold in mint, pomegranate seeds, pomegranate molasses, kumquats, lime juice, zest, and sautéed shallots. Add garam masala, salt, and pepper to taste. Makes ¾ cup.

ASIAN PEAR SALAD

- ¼ cup pear juice
- 1 tablespoon pear vinegar
- 1 teaspoon extra-virgin lemon-flavored olive oil
- ½ ripe Asian pear, cored and thinly sliced
- 3 cups assorted baby lettuces: mustard, lovage, arugula, dandelion, mizuna
- 2 tablespoons tamari pecans, recipe follows
- 2 tablespoons dried currants or chopped raisins
- 2 tablespoons Maytag blue cheese, crumbled

Place pear juice in a pan. Reduce over medium heat to a syrup. Remove pan from heat. Cool.

Place syrup and vinegar in a mixing bowl. Whisk in olive oil. Set aside.

Fan pear slices on 2 chilled salad plates.

Place greens, pecans, and currants in a large mixing bowl. Add blue cheese. Drizzle dressing over top. Gently toss salad. Divide among plates. Serves 2.

Recommended tea: Whole leaf Ceylon (black tea from Sri Lanka)

TAMARI PECANS

- 1 tablespoon tamari
- 2 teaspoons molasses
- Salt
- Ground cayenne pepper
- 1 cup shelled pecan halves

Mix tamari and molasses in bowl. Add salt and cayenne pepper to taste. Add pecans. Toss until completely coated. Spread pecans on a paper towel. Drain 1 minute. Place pecans on a parchment-lined cookie sheet. Roast in a preheated 350°F oven until dry and toasted, about 8 minutes. Cool. Roughly chop pecans. Makes about ¾ cup.

Dessert recipes adapted from Heartbeat's pastry chef, George McKirdy

GINGER CUSTARD WITH GINGER JELLY

- ⅓ cup egg yolks
- 2½ tablespoons sugar
- 2 tablespoons water
- 4 teaspoons powdered gelatin
- 1 cup heavy cream
- 1 cup milk
- 1 2-inch piece fresh ginger, peeled, blanched and minced
- Iced water
- Ginger jelly, recipe follows

Mix yolks and sugar together in a larg bowl. Set aside.

Place water in a small bowl and sprinkl gelatin on top. Set aside.

Heat cream, milk, and ginger in a sauc pan until hot. Do not boil. Remove pan fro heat. Slowly pour into yolk mixture, whisk ing constantly. Pour mixture back int saucepan. Heat over low heat, stirring con stantly with a wooden spoon until thic enough to coat back of spoon. Remove pa from heat. Stir in gelatin until complete incorporated. Pour mixture through a fin sieve into a bowl. Discard solids. Place bow over iced water bath. Stir occasionally unt cool, about 15 minutes. Do not let mixtu set. Divide mixture among 8 two-ounc ramekins. Refrigerate until set, about 1 hou Top each ramekin with about 2 tablespoon jelly. Refrigerate until set. Serves 8.

Recommended tea: Bai Hao Oolong (Oo long tea from Taiwan)

GINGER JELLY

- 2 tablespoons plus 1 cup water
- 1 tablespoon powdered gelatin
- 2 tablespoons sugar

Tea sweets platter, from left: sliced chocolate roulade, financiers, and lemon curd tarts



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1 2-inch piece fresh ginger, peeled, blanched, and minced
Iced water

Place 2 tablespoons water in a bowl. prinkle gelatin on top. Set aside.

Place remaining water, sugar, and ginger in saucepan. Bring to a rolling boil over high eat. Remove pan from heat. Pour gelatin to ginger mixture. Pour mixture through a ne sieve into a heatproof bowl. Discard lids. Place bowl in an iced water bath. Stir casionally until cool. Do not let mixture t. Makes about 1 cup.

LEMON CURD TARTS

3 eggs
7 egg yolks
Zest of 2 lemons
/4 cup fresh lemon juice
/3 cup sugar
1 cup unsalted butter, cut into pieces
4 mini tart shells
Lemon sections, membrane removed

Place eggs, egg yolks, lemon juice, zest, d sugar in the top of a double boiler. Place er simmering water. Stir constantly with a ooden spoon until mixture is thick enough cover back of spoon. Remove pan from at. Slowly stir in butter until completely corporated. Strain curd through a fine ve into a glass bowl. Discard solids. Place a eet of plastic wrap over the curd surface. frigerate until chilled, about 3 hours.

Remove curd from refrigerator. Place 1½ blespoons of curd in tart shells. Top with mon sections. Makes about 24.

Recommended tea: Hao La Keemun (black n from China)

FINANCIERS

French almond butter cakes

Vegetable oil spray
4 cup plus 1 tablespoon almond flour
4 cup plus 1 tablespoon cake flour
3 cups confectioners' sugar
Zest of 1 lemon minced
cup unsalted butter
3 cup plus 2 tablespoons egg whites

Spray a mini-muffin pan with vegetable Set aside.

Sift almond flour, cake flour, and confec- ners' sugar into the bowl of an electric xer with a paddle attachment. Add zest. aside.

Heat butter in a saucepan over low heat il golden brown. Remove pan from heat. ur through a fine sieve into a measuring . Discard solids.

Place mixer on low speed. Slowly pour in butter. Mix until incorporated. Turn off xer. Scrape down sides of bowl. Place xer on low speed. Slowly add egg whites until incorporated. Pour about 1 tablespoon batter into each muffin cup. Bake in a preheated 350°F oven until golden brown. Remove pan from oven. Cool on a rack. Repeat process. Makes about 5 dozen.

Recommended tea: Assam (black tea from India)

CHOCOLATE ROULADE

½ cup plus 1 tablespoon almond flour
⅓ cup cake flour
1½ tablespoons dark cocoa powder
5 eggs, separated
½ cup plus 2 tablespoons sugar
1½ tablespoons melted unsalted butter
½ teaspoon cream of tartar
Vegetable oil spray
½ cup simple syrup
Raspberry jam
Chocolate glaze, recipe follows

Sift almond flour, cake flour, and cocoa powder twice through a sifter into a bowl.

Place egg yolks and ½ cup plus 1 tablespoon sugar in a bowl of an electric mixer. Place over a pan of hot water and whisk continuously for 5 minutes. Remove bowl from water. Place on mixer. Beat on medium-high speed until doubled in volume. Remove bowl from mixer. Fold in butter and flour mixture. Set aside.

Place egg whites in a bowl of an electric mixer. Beat with a whisk attachment at high speed until frothy. Add cream of tartar and gradually add remaining sugar. Beat until stiff and glossy. Remove bowl from mixer. With a spatula, gently fold ⅓ of egg whites into yolk mixture. Fold in remaining egg whites.

Line a cookie sheet with parchment paper. Spray paper with vegetable oil. Quickly spread batter on cookie sheet ⅛-inch thick. Bake in a preheated 350°F oven, about 6 to 8 minutes. Remove sheet from oven. Set aside for 10 minutes. Roll into a jelly roll. Unroll. Brush surface with simple syrup. Spread a thin layer of raspberry jam on top. Reroll. Discard parchment paper. Refrigerate for at least 1 hour.

When ready to serve, remove roulade from refrigerator. Place on a wire rack. Pour chocolate glaze over top. Cut into 1-inch slices. Serves 12.

Recommended tea: Sencha (green tea from Japan)

CHOCOLATE GLAZE

½ cup heavy cream
3½ ounces bitter sweet chocolate, finely chopped

Heat heavy cream in a saucepan to a boil. Remove pan from heat. Place chocolate in a bowl. Add cream. Stir until smooth. Set aside until cool. Makes about ¾ cup. ■





KEEPING ON THE CUTTING EDGE

A top set of knives costs hundreds, if not thousands, of dollars. How long they last is up to you. Here are the seven rules that experts say are worth following

By Travis Neighbor Ward

Aside from the fact that I use my kitchen knives incorrectly—I regularly reach for a steak knife to julienne carrots or a salmon slicer to cut bread—I have just learned that the way I take care of them is disgraceful. By day my knives are stored randomly in a drawer among other small utensils; by night they find themselves alongside cutlery in the dishwasher. Other than on Thanksgiving, they are never sharpened. But if you are like me in this regard, don't be disheartened. For I have also just learned that taking care of knives is quite simple—and well worth the trouble, particularly if you've invested in top-quality knives designed to last a lifetime, such as those made by W[illegible] J.A. Henckels.

"When it comes [illegible], the first question you should ask yourself is h[illegible] your knives to last," says Jay Alpert, preside[illegible] Cutlery Direct, a leading mail-order retailer c[illegible] and home cooks. "Their quality to begin with is important, but what y[illegible] do to them makes a huge difference." With this in mind asked Alpert and other experts in the field what they consid the cardinal rules of knife maintenance.

RULE NUMBER ONE: Handle your knives the way you ha[illegible] dle fine china. They look sturdy, but knife blades are vulne[illegible] ble to breaking and chipping. Protecting them means, first a[illegible] foremost, placing knives carefully on the countertop, r[illegible] dropping them, and avoiding the temptation, however gre[illegible] to use the knife in lieu of a can opener or screwdriver.

RULE NUMBER TWO: Don't put knives in the dishwash[illegible] This is an absolute no-no. "All knives are 'dishwasher-sa[illegible] but no good knives go in the dishwasher," says Steven Bric[illegible] of Bridge Kitchenware, a favorite shop with professional ch[illegible] and home cooks in New York City. "The knives rattle [illegible] gether and bump up against other things in there. You

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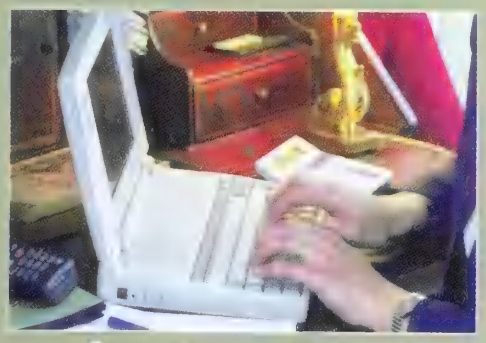


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If you own a knife with a wooden handle, treat it like wood. Don't leave it soaking in water. And wipe the handle dry after you're done using it

should always wash them by hand." In the case of forged knives, whose blades are made by subjecting a solid piece of red-hot steel to tons of pressure, the blade can also be detempered by the dishwasher's scalding water. (More expensive knives tend to be forged; less expensive ones are stamped, or their blades are cut like cookies from a sheet of steel.)

"When a knife is forged it's tempered, or exposed to a series of heating and cooling processes," Alpert explains. "That gives it the right amount of hardness—hard enough to cut with, but not brittle. If you expose the knife again to high heat, such as in a dishwasher, you can detemper it and make it brittle." To tell a forged knife from a stamped one, look at the bolster, which is the section of the knife that extends vertically from the top of the handle to the bottom of the blade. If there's no bolster, it means it's probably stamped.

RULE NUMBER THREE: Dry knives immediately after washing. If you don't, rust spots may develop—a real problem with carbon-steel knives (see rule number seven). While spots can usually be removed with a scouring detergent, they can accumulate over time and eventually weaken the metal.

RULE NUMBER FOUR: Store your knives properly when they're not in use. Most storage solutions are designed to protect both the knife edge from getting chipped or dulled and you from accidentally cutting yourself. "Storing a knife will also reduce the blade's exposure to air," says Alpert, "which is good since oxidation can contribute to dulling." The most popular solution is a slanted wooden knife block made of oak, birch, maple, or walnut that costs from $30 to $100. From the standpoint of knife maintenance the key, Alpert says, is that the block be made of a softer material than the blade. "I've seen some attractive-looking blocks made of Corian, the synthetic material used for countertops," Alpert explains. "But you could chip the knife tip just by putting it into the block." (One Japanese manufacturer, Global, begs to differ: Its blocks, which retail for $180, are made of stainless steel to match its all-steel knives.)

"Blocks aren't really useful if you're mixing and matching knives from different manufacturers, because the knives may not all fit into the slots," says Deborah Stowe, who has cooked in professional kitchens, including the Mark Hotel in New York. That's why some cooks choose to store their knives in drawer trays with compartments of different lengths (approximately $40), or to place plastic blade guards on the knife edges and store them loosely in a drawer. (Such guards go for $2 to $4 each.)

Finally there are magnetic knife bars, which are designed to hang on the wall and cost about $20 each. They keep knives easily accessible and on display—something that Stowe points out is great "if you think that knives are pretty." But while they are popular in professional kitchens, magnetic bars can be dangerous—"I have heard [a lot] of stories of cats rubbing up against them and getting cut," says Bridge—and they don't protect from oxidation.

RULE NUMBER FIVE: If you own a knife with a wooden handle, treat it like wood. Don't leave it soaking in water. And wipe the handle dry after you're done using it. Also oil it periodically (every six months is ideal) using a food-safe mineral oil; if you don't, the wood may crack over time and the seal between the blade and the handle may loosen. Many of today's knives have handles made of a synthetic or Stamina, a material composed of resin-infused wood. "Stamina can be beautiful," says Alpert. "The quality is excellent. You won't have any problem with seal gaps forming." The risk with synthetic: it can melt, so don't leave it on a hot stove top.

RULE NUMBER SIX: Don't chop food on marble. "It ruins the knife's edge right away," says Rocco DiSpirito, executive chef-proprietor of Union Pacific in New York. He considers a rubber cutting board the best, since it allows the blade to enter it slightly when hit; it's also the most sanitary. Wood behaves similarly, DiSpirito says, but should be sanded once it becomes scarred; otherwise bacteria may form in the crevices.

RULE NUMBER SEVEN: Steel—don't sharpen—your blade often. Experts emphasize this rule the most, and it's the one that home cooks tend to ignore. You steel, or hone, a blade by passing a tapered steel rod mounted on a handle over it at a 25-degree angle. This returns the blade to razor sharpness and should be done at least every other time it is used. Unlike sharpening, which requires a stone or electric machine and should be done no more than once every six months, steeling a knife removes little metal from the blade. "But if you don't steel the blade often you will have to sharpen it more frequently," says Alpert. "You will therefore remove more metal from the blade, which will eventually alter its basic shape."

According to DiSpirito, carbon-steel knives, typically produced by the best Japanese manufacturers, should be sharpened daily. "That's if you want the blade to go right through, say, a tomato or pepper," he says. DiSpirito prefers carbon-steel blades because they can achieve an unparalleled degree of razor-sharpness; what deters many cooks is that they need constant honing and are highly prone to rusting. The blades of most high-end European and American knives are made of high-carbon stainless steel—a mixture of stainless-steel, vanadium, and molybdenum. It rarely rusts and is easily sharpened but won't become quite as sharp as carbon-steel.

Then there are those home cooks who opt for the easiest maintenance solution of all: plain stainless-steel knives. "They don't really need sharpening because they never get really sharp," says Alpert. "Stainless-steel knives are hollow ground, which means that their edge is ground out using a machine. That process makes it weaker and more prone to chipping. If you buy these, just plan on using them and ultimately throwing them away." ■



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Continued from page 68

for two years she planted cover crops- phacelia, potatoes, and rye—to get r of perennial weeds. After this patie preparation she was ready to plant, a began with vegetables. Little by litt she added rare plants for homema vegetable dyes, using seeds from t Muséum d'Histoire Naturelle in Pa distributed as part of a program to p serve disappearing species. Finally, i trigued by the poetic names of ros Cruse put a few in among the gre beans. "If I had started with roses," s says, "it would never have work because the soil was much too poor. B by the time I got to them, it was ri and loamy." Now, fifteen years later, s never uses fertilizers but only manu when putting in new plants.

Today, Cruse is regarded as one France's leading rose specialists, both b cause of her expertise in the field a her ability to design around her f vorites. In the beginning she sold ros in country markets, then at the Marj laine salon in Paris (the mecca f French organic gardeners), and finally the plant fair at Courson.

When designing a new planting Berty or in other gardens, Cruse starts getting the feel of the place in all seaso Respect for nature determines her wh approach. She practices companio planting with the herbs that grow wild southern France—sage, lavender, ros mary, thyme. All are choices that lo good with roses, while helping to prote them from diseases and pests. Sprays a kept to a minimum. And by interplan ing her roses with perennials and shrul Cruse avoids the danger of monocultu that threatens any collection.

In stressing this natural look fo collection of roses, Cruse has brok new ground. Traditionally, French r gardens are very formal. It is true th André Eve began to challenge this sty in the 1960s in his garden at Pithivie but Berty, vast in comparison, is n walled or set apart like Eve's. It is also more remote, and open only in Jun Even so, more and more people fi their way there every year and Cru welcomes them in a tearoom with ros petal syrup. ■

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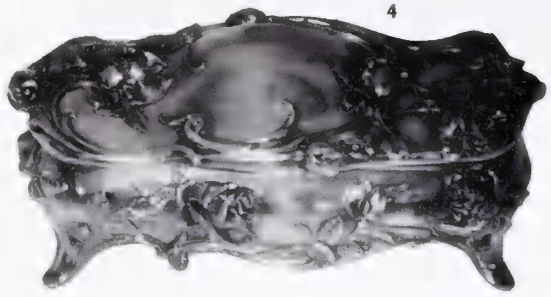
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1. This 6-inch-tall silver-plated urn with hammered finish has two lids. One is 3¾ inches in diameter, the other 5⅞ inches. Each is pierced and marked with rampant lions. Some people have said that it is an incense burner.

C.C.M., Roebuck, SC

Your vase, with pierced tops to hold the stems of fresh flowers upright, is in a style that was popular about 1930. It may also have been used for potpourri, but was not an incense burner because heat would damage the base. A mark of rampant lions usually means the silver is English. Your vase is valued at $95.

2. My hot water kettle was purchased at a sale for 75 cents. Underneath, it says "Silver----" then three markings and the word "Sheffield." Can you give me some history?

T.S., Lansdale, PA

The style of your melon-shaped kettle was popular in the 1750s. The kettle was heavy when filled, and it could be tipped forward to pour extra hot water into strong tea. The stand holds the pot above the burner. We think your kettle is made of Sheffield silver-plate. Queen Anne–style pots are still popular, and although yours was probably made in the 20th century, it would sell today for about $750. You have certainly made a great buy!

3. My aunt gave me this silver sugar bowl that she bought in Berlin, Germany, during the war. It is 5½ inches high. The coins set into the sides of the bowl are about the size of silver dollars, some are dated 1744. The head of the "Queen" is surrounded by Russian words. Is the bowl valuable?

J.M., Grapevine, TX

Your bowl appears to be from the 1750s, although sometimes old coins were imbedded in pieces made years later. Sugar was so valuable in the 18th century it was kept in bowls like yours made with a lock and key. The woman pictured on the coins, Anna Ivanovna, was the Empress of Russia from 1730 to 1740. If your sugar bowl was, in fact, made in the 18th century, it could be worth thousands of dollars. A later copy would be about $2,000. The bowl should be appraised by someone who can examine it thoroughly.

4. I'm told that my box is pewter. It measures 11 inches by 4½ inches and is marked "W. B. Mfg. Co." in a shield. What was its use? What is the value?

M.L.D., Anchorage, AK

Your box, in early Art Nouveau style, was probably originally silver-plated. It was made by the Weidlich Brothers Manufacturing Company of Bridgeport, Connecticut, in business from 1901 until 1950. Made for gloves, the box probably had matching containers for handkerchiefs and jewel If the plating is intact, it would be worth $200.

5. What can you tell m about my tea set? It wa given to my grandparen about 1935. The handl are plastic, the metal looks like silver, and it marked "China" on the bottom.

A.T., Portland, C

A. You have a tea servic that is probably made o silver-colored, pewterlik alloy. The shape and plastic handles are typic of Art Deco designs popular in Europe in th 1920s and 1930s, but th lionlike animal heads a a Chinese embellishme Artisans in China were eager to export goods a often made pieces that, although not in the Chinese taste, sold well in other countries. The value of your set is $1,000, even if it's not made of sterling silver.

To ask the experts, send color photograph and information—size, materials, markings—t Ralph and Terry Kove c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected querie on this page. They reg that they cannot retur photographs or reply t readers personally.



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SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER *Designer:* **Laura Bohn.** For more details, see Reader Information for "Vessel of Light," page 134.

62 FOREVER PLAID *Designer:* **Randy Ridless,** Randall A. Ridless LLC, 315 W. 39 St., Ste. 1504, New York 10018; 212-643-8140.

102 BODY AND SOUL *Designer:* **Tucker Robbins** (R,T), 366 W. 15 St., 5 Fl., New York 10011; 212-366-4427.

108 PATERNITY SUITE *Designer:* **Alexa Hampton, Mark Hampton, Inc.,** 654 Madison Ave., New York 10021; 212-753-4110; fax: 212-758-2079. **English Lounge Chair,** #H3738-51; **French Tub Chair,** # H3736-51 by Alexa Hampton for the Mark Hampton Signature Chair Collection—Hickory Chair (M); for stores: 800-349-4579. **Fabric on English Lounge Chair,** # 20550-24; **fabric on French Tub Chair,** # 20607-6; **fabric on wall,** #20554-116, by Alexa Hampton for the Mark Hampton Signature Collection—Kravet Fabrics (T); 800-645-9068.

110 SHELF LIFE *Architect:* **Mark McInturff.** McInturff Architects, 4220 Leeward Pl., Bethseda, MD 20816; 301-229-3705.

118 SUBVERTING TRADITION *Pages 118 to 125: Designer:* **Thomas O'Brien,** Aero Studios, 132 Spring St., New York 10013; 212-966-1500. **Foyer chandelier**—Brahams-Netsky Antique Passage, Ltd.(R,T), 234 E. 60 St., New York 10022; 212-755-8307. **Carpet runner**—Patterson Flynn & Martin (T); 212-688-7700. **Cabinet**—Christie's, New York; 212-636-2000. **Bergère; vase; box**—Aero Ltd. (R), 132 Spring St., New York 10013; 212-966-1500. **Leather upholstery**—Libra Leather (T); 212-695-3114. **Bronze lamp; vintage leather box**—Paterae (R), 458 Broome St., New York 10013; 212-941-0880. **Lampshade fabric,** blue-green silk, #15093—Bergamo (T); 212-462-1010. *Library:* **Armchair**—Jonas Upholstery; 212-691-2777. **Chair fabric,** khaki and taupe stripe, #14747—Bergamo, see above. **Kiriwood boxes; silk pillow**—Aero Ltd., see above. **Wall treatment,** gold leafing—Matt Meyer/Radio Display Co. (R,T), 312 E. 22 St., 2-A, New York 10010, New York; 212-260-9549. **Ottoman,** Louis XVI parcel gilt—Paterae, see above. **Ottoman fabric,** green and khaki velvet, #33295/2-0—Clarence House (T); 212-752-2890. **Side chair,** Georgian style—Rose Cummings (R,T); 212-758-0844. **Chair leather upholstery,** chocolate brown—Libra Leather, see above. **Carpet,** antique Kashan—Safavieh Carpets (T); 212-888-0626. **Drapery fabric,** slate blue and moon gold, #5209—Fortuny (T); 212-753-7153. **Drapery hardware**—Joseph Biunno/Finials Unlimited (T); 212-629-5630. **Drapery fabrication**—Jonas Upholstery, see above. **Desk lamp**—David Duncan Antiques (R,T), 227 E. 60 St., New York 10022; 212-688-0666. **Desk accessories**—Aero Ltd., see above. *Living room:* **Marble mantel,** French 18th-c.—Nicholas Gifford-Mead (R,T), 68 Pimlico Rd., London SW1W 8LS, England; 44-171-730-6233. **Carved armchair upholstery fabric,** #26464/005 pale blue and coral damask—Scalamandré (T); 212-980-3888. **Pair of sofas; pair of armchairs**—Jonas Upholstery, see above. **Sofa fabric,** Fauna in Gazelle #1802/02, moss green velvet stripe—Holly Hunt (T); 212-755-6555. **Armchair fabric,** Montsegur #7388-2, green and gray cut-velvet check—Bergamo, see above. **Ottoman**—Soane Ltd. (R,T), 89 Pimlico Rd., London SW1 W8PH, England; 44-171-730-6400. **Ottoman fabric,** Cordovan #367/55, oxblood velvet stripe—Clarence House, see above. **Throw on ottoman**—Sarajo (R), 130 Greene St., New York 10012; 212-966-6156. **Chaise**—Christie's, see above. **Tripod table**—Smith-Gurney Antiques (T); 212-755-3593. **Chaise upholstery fabric,** antique velvet; **pillows; box** on tripod table; **coffee table,** custom; **silver vase**—Aero Ltd., see above. **Silk drapery fabric,** Majestic in cream #15137—Bergamo, see above. **Drapery hardware**—Joseph Biunno, see above. **Drapery fabrication**—Jonas Upholstery, see above. **Floor lamp,** bronze; **inkwells on mantel**—Paterae, see above. **Andirons**—Sentimento (R,T), 306 E. 61 St. New York 10022; 212-750-3111. **Marble candleholder on mantel**—Balsamo Antiques (T); 518-398-9066. **Antique carpet**—The Rafael Collection (T); 212-744-8666. **Tufted back sofa**—Jonas Upholstery, see above. **Sofa fabric,** Picadilly #970070/116, pale yellow and gold stripe—Lee Jofa (T); 212-688-0444. **Glass screen**—Paterae, see above. **Console table**—Christie's, see above. **Alabaster lamp**—Coconut Co. (R), 131 Greene St., New York 10012; 212-539-1940. **Shagreen box; silver va lotus bowl**—Aero Ltd., see above. *Dining room:* **Chair,** Chin Chippendale—Paterae, see above. **Wall sconce,** vintag Chameleon Antiques (R), 231 Lafayette St., New York 10 212-343-9197. **Custom lampshade**—Aero Ltd., see above. *I ing room:* **Chandelier,** Louis XVI bronze with crystal—Da Duncan Antiques, see above. **Dining table,** custom—A Ltd., see above. **Mirror**—Robert Altman (R,T), 1148 Sec Ave., New York 10022; 212-832-3490. **Dining chair upholste** Polidoro, amethyst silk velvet by Manuel Canovas—Cow & Tout (T); 212-753-4488. **Upholsterer**—Baron Upholste (T); 212-664-0800. **Wooden blinds**—Manhattan Shade Glass (R), 1299 Third Ave., New York 10021; 212-288-5 **Carpet,** 19th-c. Sultanabad—The Rafael Collection, see ab *Page 124:* **Settee**—Balsamo Antiques, see above. **Settee upl stery fabric,** Robespierre in Mousse # 33312/70, velvet strip Clarence House, see above. **Table drape**—Do Kham (R), Prince St., New York 10012; 212-966-2404. **Club ch ottoman; drapery hardware,** bronze; **upholsterer of pie shown**—Jonas Upholstery, see above. **Club chair upholst fabric,** Plisse in Tusk #DP 101-8, cream pleated liner Carleton V (T); 212-355-4525. **Ottoman fabric,** Soussou Tan #92907-02, pale blue linen—Rogers & Goffigon (T); 888-3242. **Carpet,** silk Agra—Rug Warehouse (T); 212-7 6665. **Drapery fabric,** Ashley Leaf #9002-5, pale yellow—J Shelton (T); 212-754-5880. **Silk pillows; table lamp; ac sories**—Aero Ltd., see above. **Wallpaper,** #WR 7675-2 Will Morris hand-blocked—Sanderson (T); 212-329-7220. **S and club chair**—Jonas Upholstery, see above. **Sofa fab** #63718/01 gold and rust chevron chenille—Brunschwig & (T); 212838-7878. **Club chair fabric,** #P2205-36 brown ve check—Pierre Frey (T); 212-935-3713. **Carpet,** anti Saraab—Safavieh Carpets, see above. *Bedroom:* **Poster b** king—British Khaki (R); 212-343-2299. **Painted bed chin erie decoration**—Jane Henry Studio; 212-929-8069. **Cust bedding and chaise**—Jonas Upholstery, see above. **Headbo and boxspring upholstery fabric,** Damas in bergame # 22 87, khaki and rust damask; **chaise fabric,** Sans Popill #P2541-01—Pierre Frey, see above. **Bedspread fabric,** # 0640-038, khaki silk diamond quilted—Nancy Corzine (212-223-8340. **Sheets**—Nancy Koltes (R), 31 Spring St, N York 10012; 212-219-2271. **Bedside lamps**—Joel Mathie (R,T), 192 Spring St., New York 10013; 212-343-7477. **Car** 19th-c. Agra—Safavieh Carpets, see above. **Pillow and th** on chaise; **bedside table; mirror; accessories**—Aero L see above.

126 CASA BRAVURA *Pages 126 to 133: Designer:* **Rich Keith Langham,** Keith Langham Inc., 153 E. 60 St., New Y 10022; 212-759-1212. *Living room:* **Kendrick sofa; club cha coffee table,** Ogee; **Bessarabian carpet,** custom—Langh and Co., see above. **Sofa upholstery,** Damask Richelieu— World Weavers (T); 212-355-7186. **Club chair upholst** custom pink and cream canvas—Dek Tillett through Tra (T); 212-888-7900. **Carpet fabrication**—Beauvais Car (T); 212-688-2265. **Large oval ottoman**—Quatrain (R 700 N. La Cienega Blvd., Los Angeles 90009; 310-652-0. **Upholstery,** pink silk velvet, #CHSVB—Christopher Hyl (T); 212-688-6121. **Curtains,** coarse silk monkscloth, #13 color: 1616—Kravet (T); 800-645-9068. *Stair hall:* **Ha painted patterned walls**—Bob Christian, 32 Martin Lu King Jr., Blvd., Savannah, GA 31401; 912-234-6866. **A rug; stair carpet,** Wolmoquette #285, teal—Stark Carpet 212-752-9000. **Armchair**—Robert Domergue (R), 560 J son St., San Francisco 94133; 415-781-4034. **Painting**—A nio's (R), 701 Bryant St., San Francisco 94107; 415-781-1 *Dining room:* **Tent valance embroidery**—Penn & Flet (R,T), 242 W. 30 St., New York 10001; 212-239-6868. **Ve fabrics** for ceiling of tent, The King's Trade, #KT2200 Christopher Hyland, see above. **Cotton fabrics** for wal tent, #7033-44, 7005-78—Boussac of France (T); 212-0534. **Chandelier**—Objets Plus (T); 212-832-3386. **Din table,** by Dessin-Fournir through—John Rosselli (T); 593-2060. **Chair fabric**—Quadrille (T); 212-753-2995. *room:* **Iron canopy bed**—Langham & Co., see above. **Bed curtain fabric,** printed linen, Luxemborg, #PFI56645—I orators' Walk (T); 212-319-7100. **Bed lining,** Festival mango linen, #LI622-02—Scalamandré (T); 800-932-4 **Bedlinens**—Astrid Ltd. (R,T); 718-997-1850. **Area rug,** mond Pattern, natural and cream—Country Swedish 212-838-1976.

134 VESSEL OF LIGHT *Pages 134 to 141: Designer:* L **Bohn Design Associates,** 30 W. 26 St., New York 10010; 645-3636; Fax: 212-645-3639. **Architecture**—John Reim Architect P.C.; 212-463-9272. **Landscape design**— Carloftis; 610-294-8057. **Lighting design**—Robert Ne Design; 908-654-9304. **Construction manager**—BFI; 929-3610. **Project designer**—Katarina Kuchejda; 212-3636. **Project coordinator**—Eneida Perez-Mendez;

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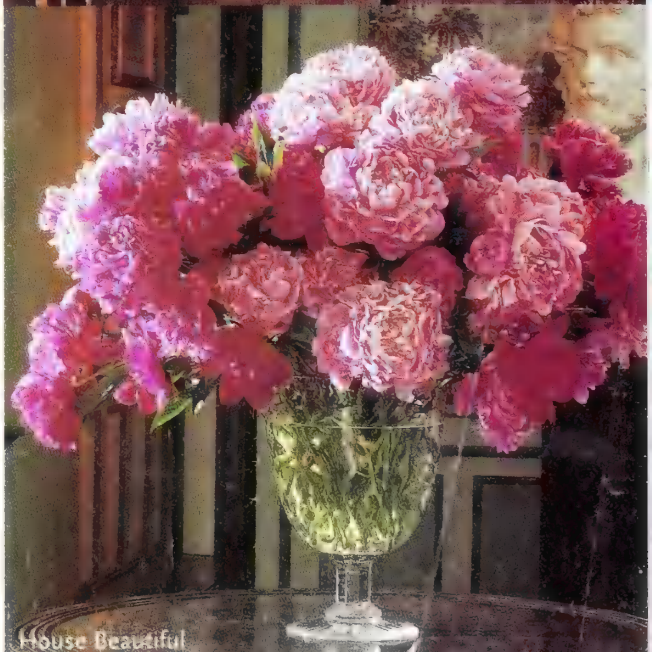
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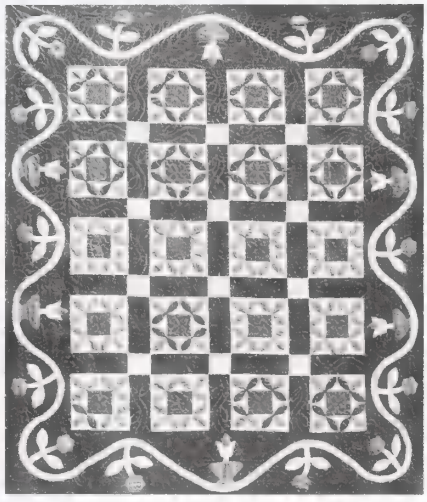
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2 THE ANGLO-AMERICAN ADVANTAGE *Pages 142 to 9: Designer:* **Greg Jordan,** 504 E. 74 St., #4W, New York 021, 212-570-4470. *Living room:* **Area rug**—Stark Carpet); 212-752-9000. *Master bedroom:* **Floral Curtain; bed fab-**, #65341.01—Brunschwig & Fils (T); 212-838-7878. *Guest room 1:* **Curtain and wall fabric,** #PT 0008—Christopher land (T); 212-688-6121. *Guest bedroom 2:* **Plaid canopy lin-**, #45735.02—Brunschwig & Fils, see above. **Large rug,** tom—Patterson, Flynn & Martin (T); 212-688-7700.

0 SOCIAL STUDIES *Pages 150 to 157: Designer:* **Noel rey,** 215 E. 58 St., New York 10022; 212-935-7775. *Project gner:* **Malcolm McKinstrie II,** Noel Jeffrey, see above. *Pro- architect:* **Steven Loeb,** Noel Jeffrey, see above. *Living m:* **Painting** over fireplace by Bart Elsbach—O.K. Harris , 383 West Broadway, New York 10012; 212-431-3600; fax: -925-4797. **Sofa fabric,** Arden Linen, chenille—Christo- Norman (T); 212-644-4100. **Console table**—Amy lin Antiques (R), 306 E. 61 St., New York 10021; 212-593- 6. **French mirror; Regency table**—Lee Calicchio Ltd. , 134 E. 70 St., New York 10021; 212-717-4417. **Japanese sel and puppy**—Naga Antiques (R), 145 E. 61 St., New k 10021; 212-593-2788. **Single-arm sconces; floor lamps**— rvin Alexander Inc. (R), 315 E. 62 St., New York 10021; -838-2320. **Samovar**—Lorin Marsh (T); 212-759-8700. **nch fauteuil**—Hirschl & Adler Galleries (R); 21 E. 70 St., v York 10021; 212-535-8810. **Coffee table; screen**—Noel ey, see above. **Japanese paintings** on silk—Mallett & Son iques, Ltd. (R), 141 New Bond St., London W1S 2BS; 011- 71-499-7411. **Antique carpet**—Doris Leslie Blau (R), 724 Ave., New York 10019; 212-586-5511. **Basket**—Flying nes Antiques, Ltd. (R), 1050 Second Ave., New York 22; 212-223-4600. **Directoire butler's tray table**—James lfstein Antiques (R), 236 E. 60 St., New York 10022; 212- 1290. **Regency Gueridon; manx tea table**—Kentshire Gal- s (R), 37 E. 12 St., New York 10003; 212-673-6644. **Curtain ic,** check—Chelsea Editions (T); 212-758-0005. *Hall w/ case:* **Encaustic walls** by Christianson-Lee—Noel Jeffrey, above. **Custom railing**—Wainland's, Inc. (T); 212-243- . *Hallway:* **Carpet**—Sam Kasten, (M), PO Box 950, Stock- ge, MA 01262; 413-298-5502. **Wall sconces**—Marvin xander, see above. *Library:* **Desk; étagère**—Kentshire Gal- s, see above. **Wooden bucket**—Takashimaya (R), 693 Fifth , New York 10022; 212-350-0100. **Urn-shaped lamps**— s Grafstein Antiques, see above. **Candle-stand tables**—Lee cchio, see above. **Benches**—Guy Regal Ltd. (R), 223 E. 60 New York 10022; 212-888-2134. **All leather**—Edelman her (T); 212-751-3339. **Sofa fabric**—Clarence House (T); 752-2890. *Kitchen:* **Light fixtures**—Ann-Morris Antiques 239 E. 60 St., New York 10022; 212-755-3308. **Custom hen**—Noel Jeffrey, see above. *Dining room:* **Handmade r on wall**—Elizabeth Dow (T); 212-219-8822.

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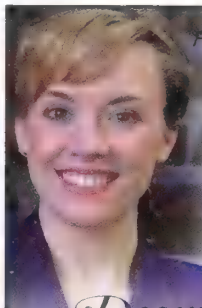
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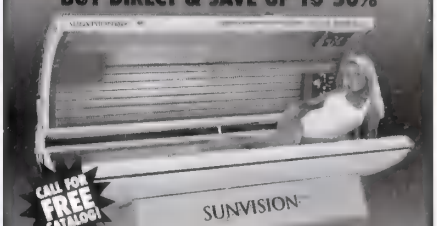
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SWEPT AWAY

By Phyllis Theroux

The other day I visited my old neighborhood and discovered that I couldn't. Since I had moved away twelve years ago, two friends had died, a third wasn't home when I drove by, and a fourth, whose car was in the driveway, is much too nervous for me to drop in on unannounced. When you move out of a neighborhood, your drop-in privileges dry up unless you keep using them. I drove on.

This is a neighborhood whose streets I know as well as the faces of my own children. I see them, trooping in their clown and princess costumes up to front doors on Halloween. I see myself, terrified, walking through the park at night, a trench coat over my nightgown, calling their names because they didn't come home by dark. But they aren't here and neither am I, except as a visitor who has been left holding the bag, which is full of ghosts and connections and love—for what and whom I am not sure.

I decide to get a cup of coffee at Starbucks, where the dry cleaners used to be. At 8:30 in the morning it is full of handsome, well-dressed men with shining hair and toned bodies. They order their skim decaf Grandes, and stare quietly out the window, planning their day, exuding intelligence and worldliness. I want to get to know them, hear about their jobs and their exciting, high-octane lives. This is unrealistic and throws me back upon the truth that the only person I have the absolute right and obligation to get to know is myself.

I leave Starbucks and think of one more place in the neighborhood I want to visit—the cooperative garden. During the difficult Middle Kingdom years of marriage and child-rearing, I would often leave my house for a few hours of weeding and watching the butterflies flit over the zinnia and tomato plants. It calmed me down to stare at a drop of rain water on a cabbage leaf, or discuss the merits of marigolds as a bug deterrent. Surely, the garden—if not the gardeners—would be the same.

Wrong. What had once been a wide-open, riotous profusion of vegetables and flowers was now a tidy citadel of separate padlocked enclosures, staked out with two-by-fours wrapped in plastic netting. "It's the deer," explained one of the new gardeners, a bright-eyed fifty-something woman who said that she had not been a member of the cooperative for very long.

Her story was interesting. An American nurse who'd lived in France for twenty years (during which time she had married and divorced two different Frenchmen), she had come home "to get some bene[illegible]" she said. "My life," she conceded, "is nowhere near as dramatic now but it is simple—except when I complicate it."

Poking around a plastic bag, she pulled out a packet [illegible] cotton seeds and flashed a grin. "I'm going to grow my ow[illegible] underwear." For the first time since I had been in my form[illegible] neighborhood, I laughed and wondered for a moment wheth[illegible] maybe I couldn't rent a plot and commute.

I found a bench outside the garden enclosure and s[illegible] down. Recently erected as a memorial to a child who ha[illegible] died, it was sturdy and comfortable, just right for thinkin[illegible] about the perishability of life—and all the gardeners who use[illegible] to come here.

There was the cooperative's self-selected overseer, a tai[illegible] string-saving Norwegian named Mr. Olson, whose wife g[illegible] jealous whenever he talked to the younger women gardener[illegible] Then Mrs. Olson died, Mr. Olson moved to Florida, and th[illegible] last I heard he was involved with a woman who didn't g[illegible] along with his string-saving children.

I loved Mrs. Khoury and her gentle, ailing husband, wh[illegible] would accompany her and sit quietly on a chair while sh[illegible] worked. But the compulsive couple who spent most of the[illegible] time sifting the dirt to the consistency of bread flour irritate[illegible] me. "They're still here," said Fran Dutkin, one of the few rem[illegible] nants of Mr. Olson's gang, "and they're still sifting."

So am I, trying to understand why walking through [illegible] old neighborhood makes me feel as if I am falling in love, [illegible] dying or connecting to something so powerful that it cou[illegible] sweep me away. Why am I simultaneously relieved and sa[illegible] What is it about the past that speaks to me in a way that th[illegible] present cannot?

Part of the explanation, I think, is that what lies behin[illegible] me now exceeds what lies ahead. The past outweighs th[illegible] future and exerts a stronger magnetic pull—drawing me ba[illegible] and forth across a field of memories charged with love.

Not for all the world would I relive any part of my lif[illegible] but I am increasingly aware of how everything—from the le[illegible] ter I am writing to a distant child to the memory of myself [illegible] her same age searching through the racks for a perfect dre[illegible] and future—is connected by love. Like a series of strings, lo[illegible] pulls us back to the past and forward into the future and wh[illegible] we fall down, it waits, like a patient puppeteer, to tug us [illegible] our feet again. ■

Phyllis Theroux can be reached through "Your Own Home" at housebeautiful.com

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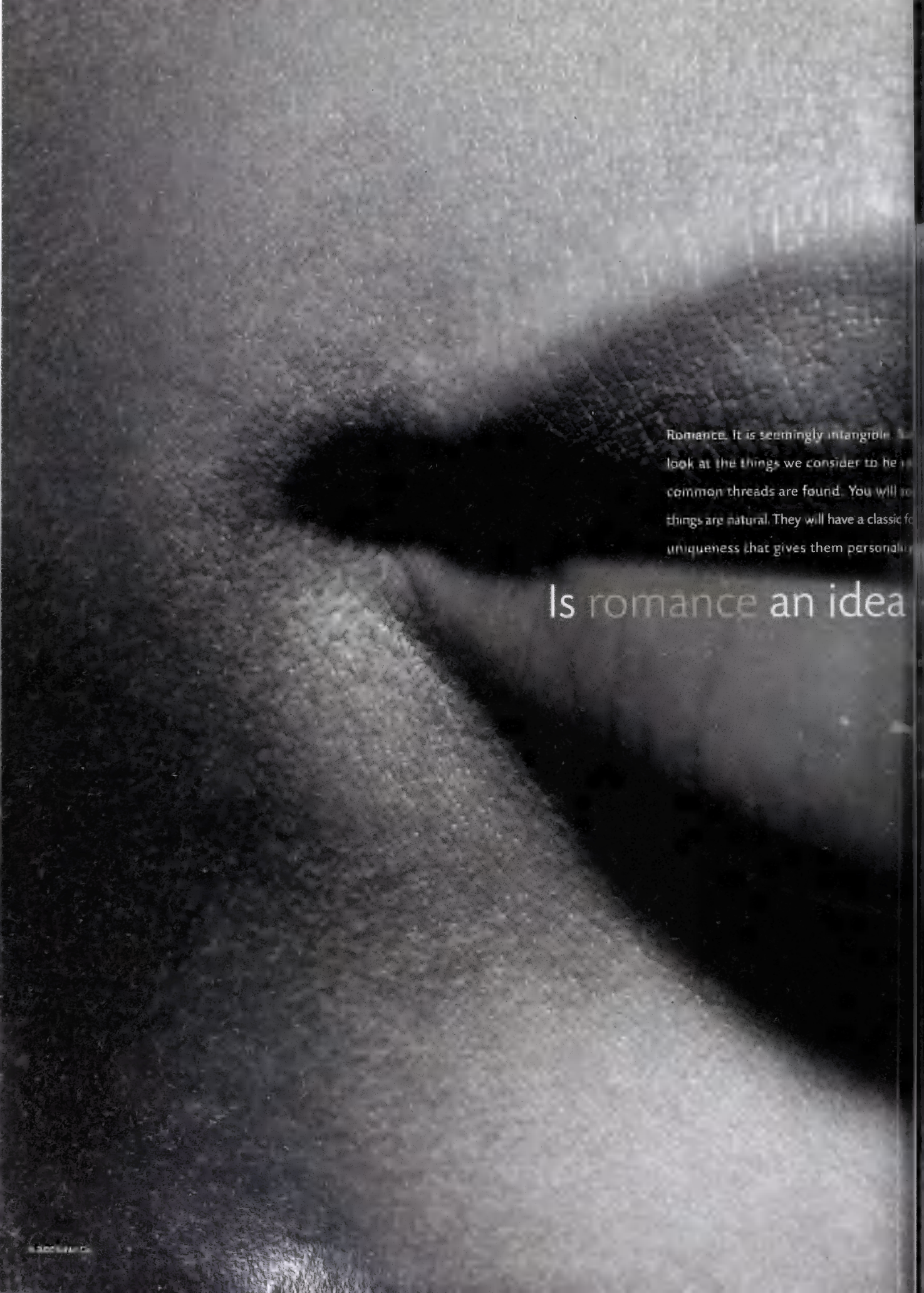
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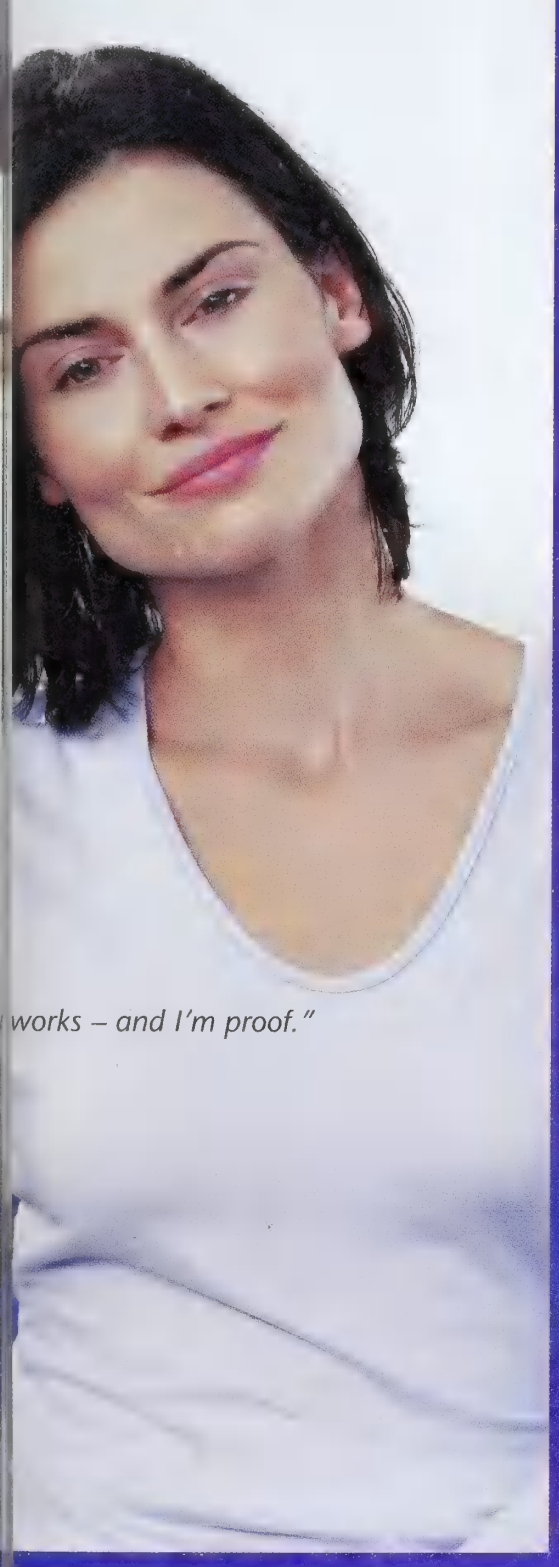
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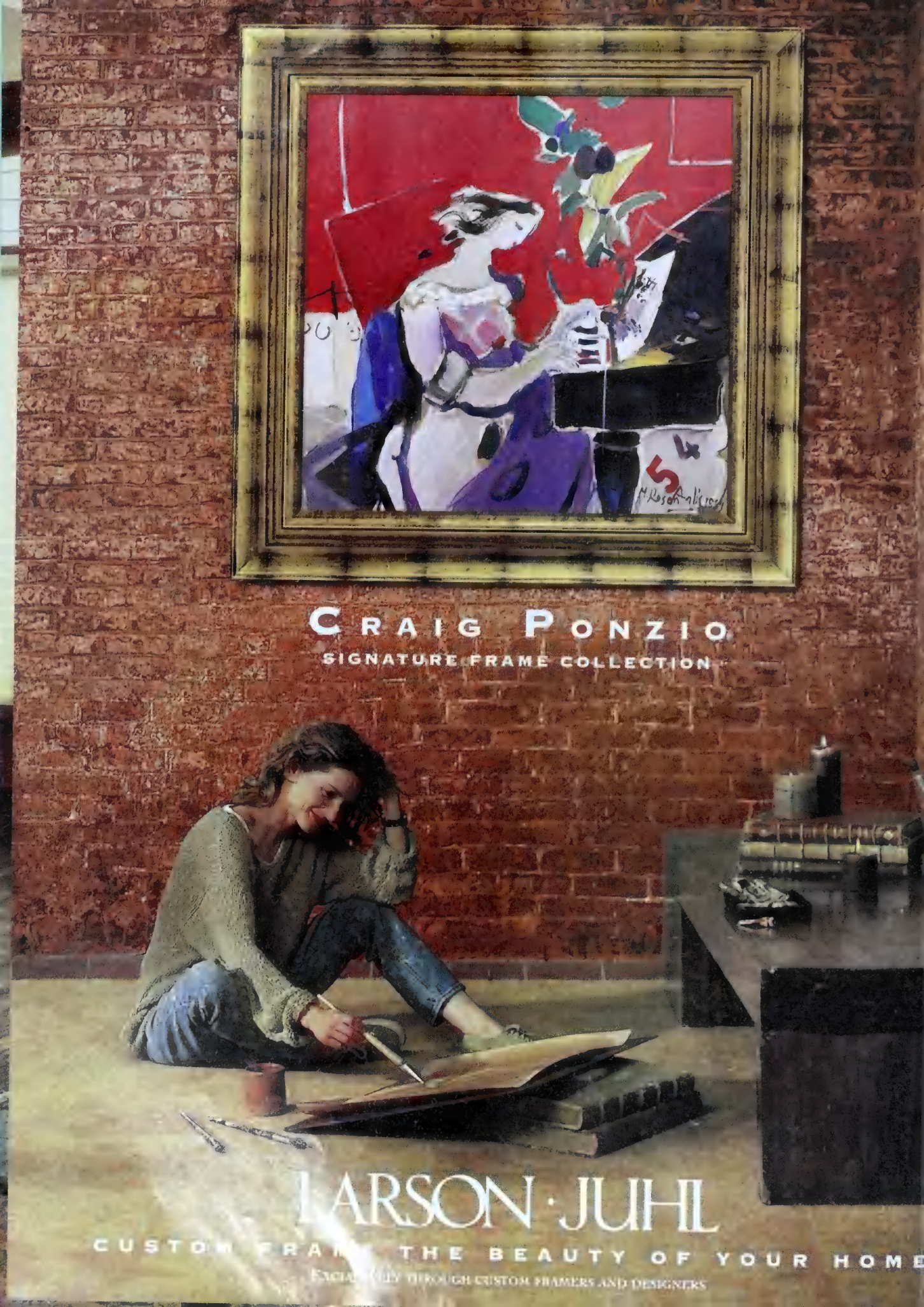
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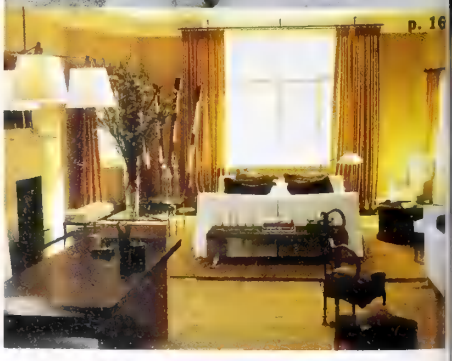




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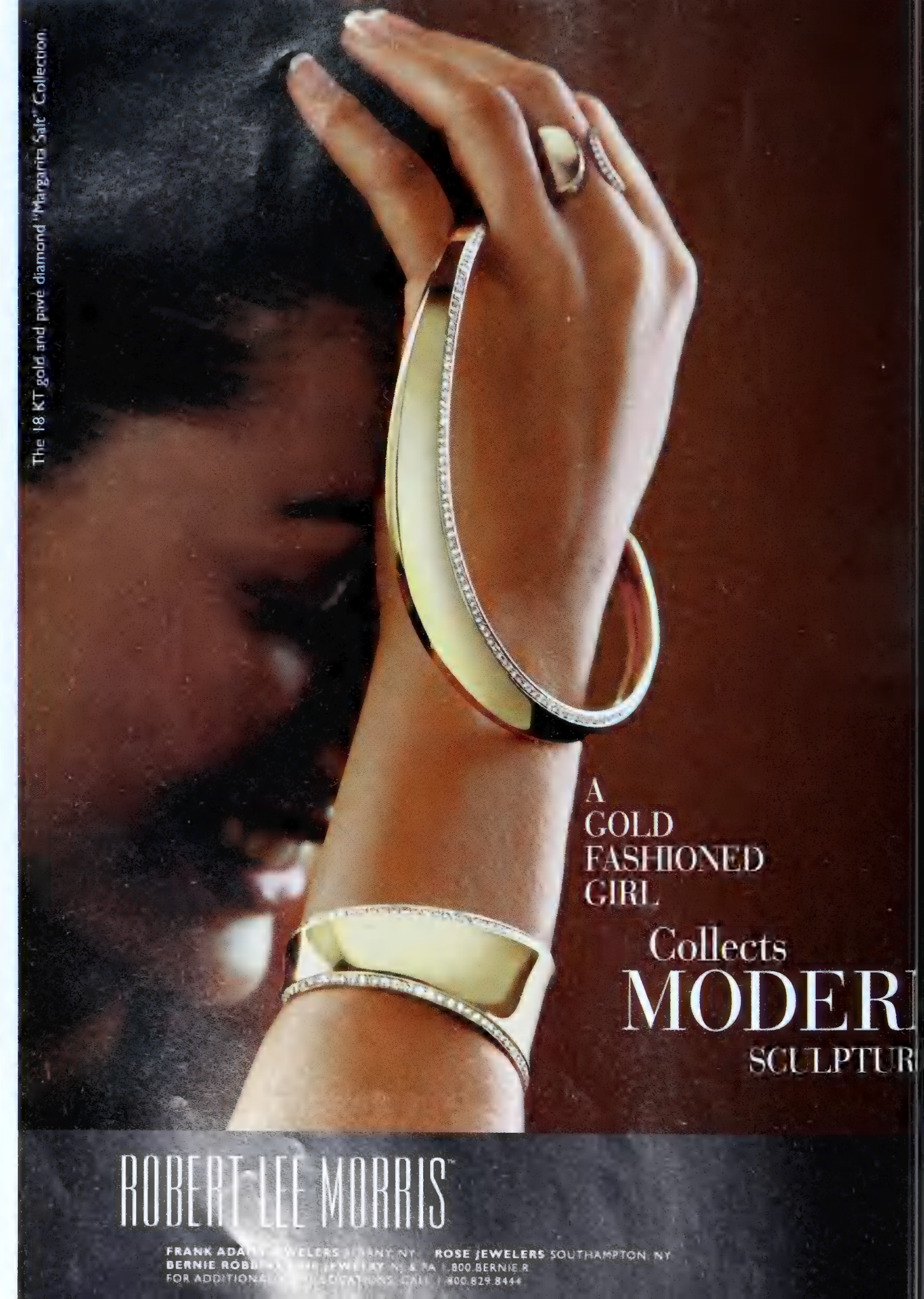
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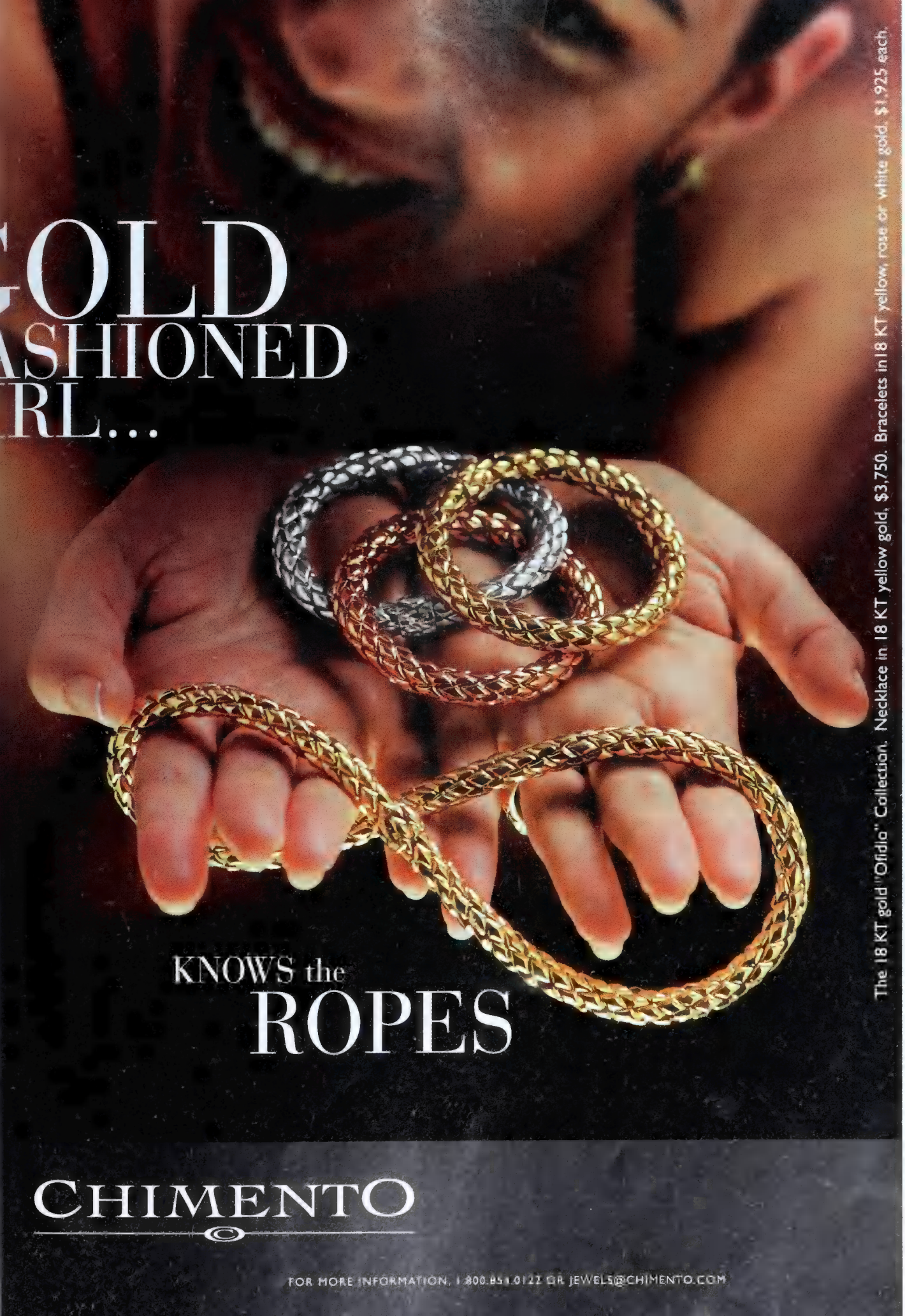


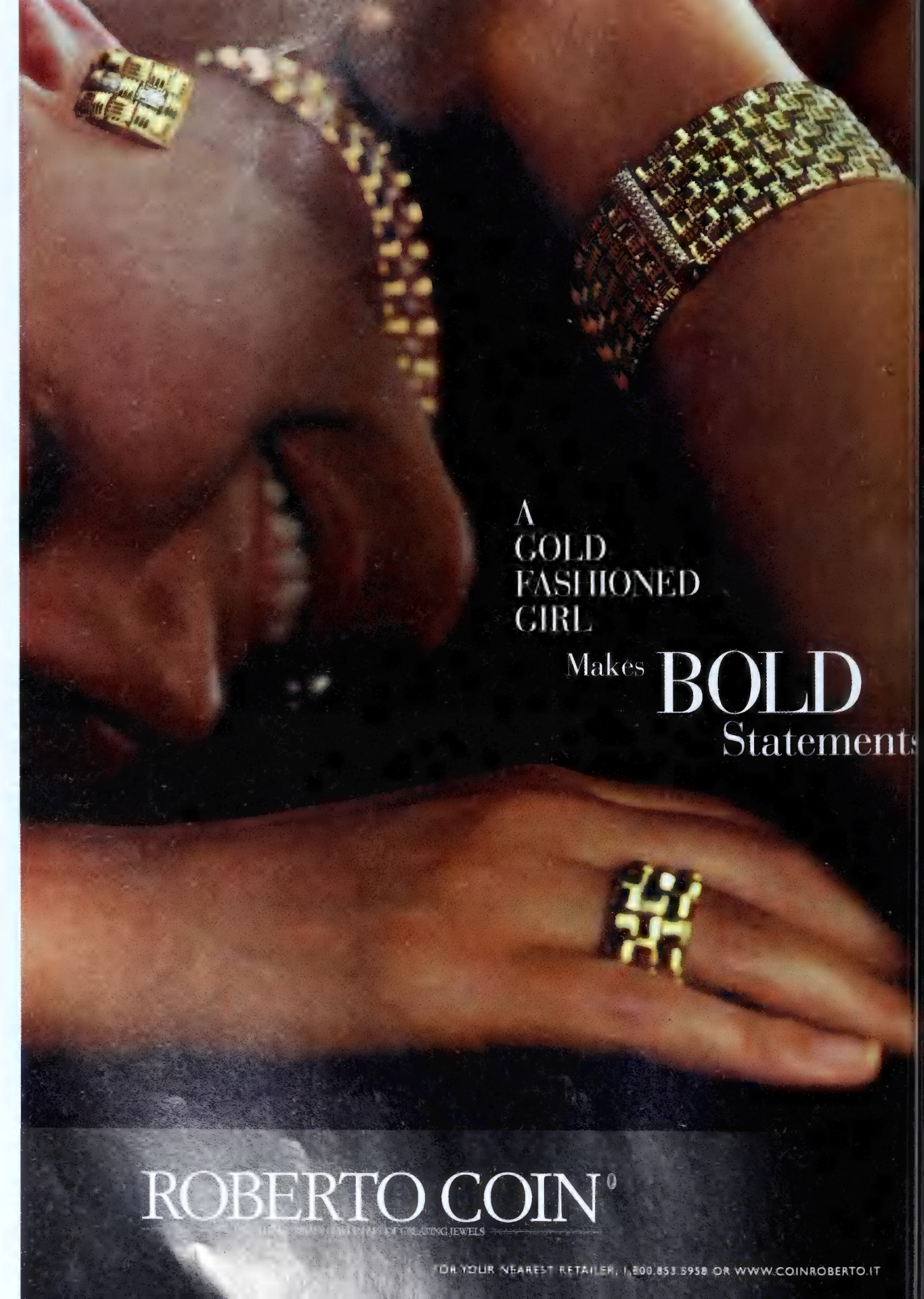
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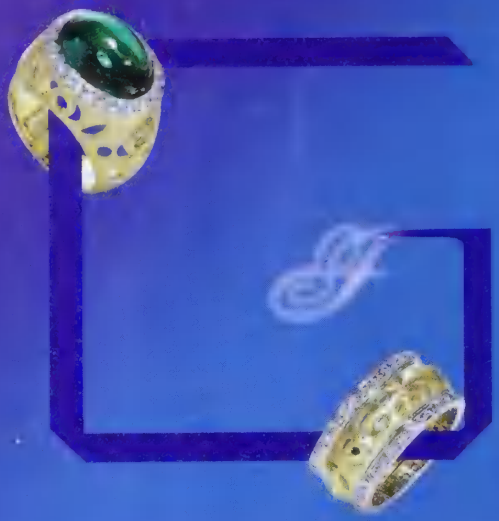


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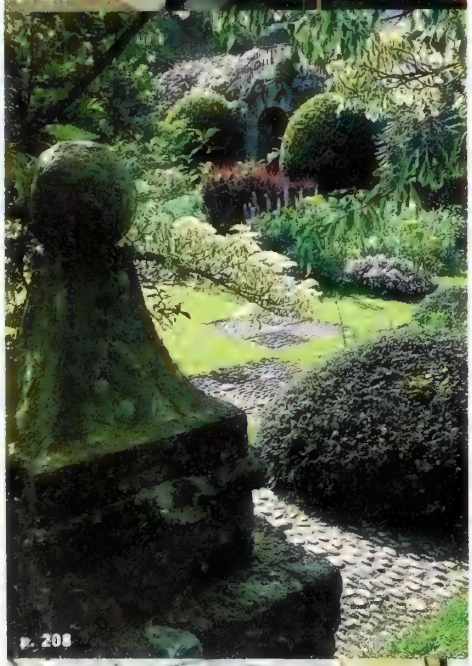
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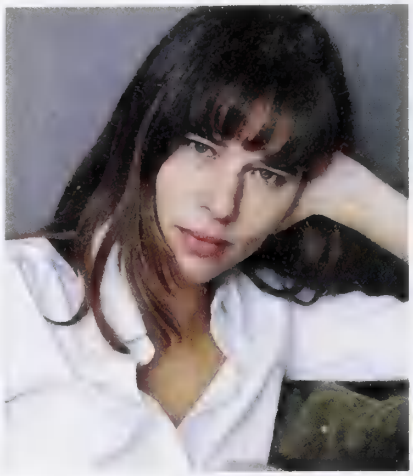
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Martin Filler With this issue, we welcome longtime contributor Filler on board as our Arts and Antiques Editor. His two pieces this month reflect the range of his interests: 20th-century American design in "Women's Work," about a revelatory new show at Manhattan's Bard Graduate Center (page 118); and Steuben art glass in his profile of the British-born master craftsman Frederick Carder ("The Ruling Glass," page 152).



Laura Resen "Russel Wright's house is an example to us all," says Resen, who photographed the ceramic and furniture designer's sylvan home ("Rock Steady," page 162). "It incorporates a perfect balance of architectural materials, landscape, and light. I even love its dusty patina." Resen's most recent project has involved covering the walls of 60 Thompson, a new boutique hotel in Manhattan's SoHo, with her artwork.



Timothy Greenfield-Sande A New York–based photographer a filmmaker who garnered a Grammy his film on Lou Reed, Greenfiel Sanders took the dramatic black-ar white portraits in our annual "Desig Directory" (page 74). A frequent co tributor, he also shot the idyllic imag of his own lakefront house in upst New York in our July issue. Rece work includes a portrait compendiu of the burgeoning Brooklyn art scen



Elizabeth Hunter When Senior Editor Betsy Hunter joined House Beautiful she concentrated on decorating. Since then she has dealt with other areas from travel to garden stories like the one on Kerdalo, in France (page 208). But decorating continues to be a passion. "I love working on the 'Designer Directory' (page 74), hearing what the pros are [illegible] about and what they're [illegible], so generous with their cr[illegible]."



Jonn Coolidge "Fashion was my initial passion in photography," admits Coolidge, who shot three super-stylish stories in this issue—Nancy Braithwaite's Atlanta farmhouse (page 174), a Shelton, Mindel–designed Florida beach house (page 184), and a mid-century gem in Connecticut (page 144). "So I'm constantly struck by the way the best interior design has, in effect, become the fashion statement of today."



Char Hatch Langos After years of living in Manhattan, Spec Projects Editor Langos relocated to L Angeles last December "simply b cause I love it here and couldn't s away any longer." Of her shoppi spree at The Home Depot with d signer Kelly Wearstler ("Desig Challenge," page 230)—they furnis powder room, floor to ceiling—s says: "It was a surprise and delight find great design in a bargain sourc

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EDITOR: ELIZABETH MAYHEW



1. Victorian-style button-up gloves have cashmere lining and electric-orange rabbit fur trim, $160. From Bill Amberg: 212-625-8556.
2. Stitched red leather charger, $180. From The Ralph Lauren Home Collection: 800-578-7656.
3. Placemats have leaf-shaped piercing, $300 for a same-color set of four. At Galileo: 212-243-1629.
4. Orange seventies-style tie-dyed suede pillow, $125. From Coach: 800-262-2411.
5. Tattersall embossed kidskin for upholstery. Through designers. From J. Robert Scott: 877-207-5130.
6. Nicholas Barberio's orange leather-topped lacquered maple desk, $4,200. From Salon Moderne: 212-219-3439.
7. Italian-made slippers, $176. At Sloan Hall: 713-942-0202.
8. Tomato red cowhide pouf, $850. At Room: 888-420-ROOM.



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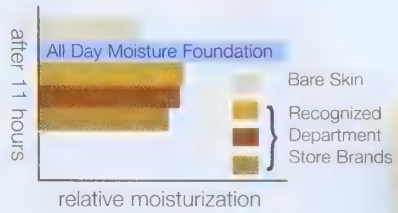


1. Polka-dot checkbook case, $205, and business card holder, $60. From Property: 917-237-0123.
2. Mix black and ecru leather floor tiles to create a checkerboard motif. Through designers.
From Edelman Leather: 800-886-8339.
3. Large mustard-yellow box pillow sits on floor, $250. From Golden Bear Home: 415-863-6171
4. White leath bowl with gree stitching and edges, $330. From Heartwo 631-204-1480
5. Mrs. MacDougall's two-tiered leather-covered telephone table. Through designers.
At Hinson: 212-688-7754
6. Colored leather desk blotters are reversible to black, $325. From Aero Ltd 212-966-1500
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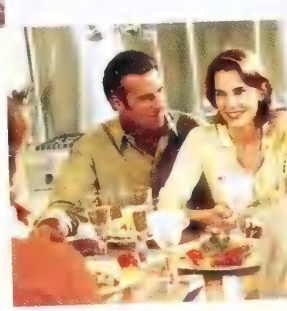


1. Flirtation features platinum squiggles, $157 for a 5-piece place setting. From Royal Doulton: 800-68-CHINA. 2. Brown and gold Thicket porcelain, $45 for a 5-piece place setting. From Muirfield: 212-725-2522. 3. Square-banded Quadri, $85 for salad plate. From Bulgari: 800-BULGARI. 4. Platinum-lined Chinese soup bowl by Raynaud, $73. Through DeVine: 877-232-9312. 5. Greek key Millennia dinner plate by Colin Cowie, $79. From Lenox: 800-63-LENOX. 6. Star-shaped Mineral bowl by Raynaud, $78. Through DeVine: 877-232-9312. 7. Brushed platinum and chocolate brown rimmed Century dinner plate, $100. From Puiforcat: 800-993-2580. 8. White porcelain and 24-karat-gold Vintimille dinner plate, $348. From Bernardaud: 800-884-7775. 9. Platinum dotted china, $45 for a 5-piece place setting. From Muirfield: 212-725-2522. 10. Eternité pattern, based on a planet's orbit, $125 for a 5-piece place setting. From Rosenthal: 800-804-8070. 11. Christian Lacroix's golden-rayed demitasse cup and saucer, $65. From Christofle: 877-PAVILLON. 12. Gold-banded Hemisphere charger, $180. From Jean Louis Coquet: 800-993-2580.

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BY ELIZABETH MAYHEW



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2. Woven metallic trim. Fr Scalamandre: 212-230-9
3. Diva patterned silk tha From Ground Works: 800-4-LEE-JOFA.
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7. Puckered silk grid. Fr Kravet: 888-4-KRAVET.
8. Virtual gold polyester fo like paper. From Polka D 212-421-8755.
9. Ornate tassel fringe. From Christopher Hyland 212-688-6121.
10. Polka-dot trim. From Houles: 310-652-6171.
11. Sparkly All That Glitte From Gretchen Bellinger: 518-235-2828.
12. Woven Casablanca From Nancy Corzine: 310-672-6775.
13. Broad-striped Cabaret From Zimmer + Rohde: 212-627-8090.
14. Metallic Zeus tassel. From Christopher Hyland 212-688-6121.
15. Italian woven Globe pattern. From Bergamo: 212-462-1010.

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TALES OF THE MEKONG

By Antonia Stearns

Hot spots in the Cold War were my husband Monty's stock in trade, and in 1969 we were abruptly transferred from the American Embassy in London to Laos, where our government was directing and financing the Laotian war against the North Vietnamese. "Vientiane!" I heard him cry gleefully over the phone. "Of course I'll have to discuss this with my wife," he said, going through the motions.

"Of course," I said, looking ruefully at our season tickets to the Old Vic and Covent Garden. "How soon do I call the movers?" As the Deputy Chief of Mission, Monty was getting a big promotion as a Foreign Service officer—mine not to reason why.

With three boys under five and a fourth child on the way, we spent a day and a night on Pan Am's lumbering flight around the world. We stretched our legs in a half-dozen airports, where it always seemed to be 3 A.M., until we staggered off in Bangkok for recuperation and orientation.

Monty got briefed on the war, I got a look at maternity clinics, and the children got ferocious sunburns at the hotel pool. The brand new Siam Intercontinental was a tourists' delight, an Asian theme park with air conditioning and artfully placed tropical fauna. Brightly colored parrots swung on hoops in the bar; a peacock fanned its plumes on a manicured lawn, where a baby elephant was also housed and trotted out periodically for inspection. We oohed and aahed at the boutiques, lavishly stocked with silk, celadon, and semiprecious stones, and at ravishingly beau[illegible]ids in traditional costume who sliced and sco[illegible] mangoes, turning them inside out so the cubes popped up for the pluckin

A harsher reality awaited us in Vientiane, an hou flight to the north on the banks of the swollen Mekong Riv A backwater capital even before Indochina was ruled by t French, Vientiane was less a city than an overgrown villa The streets were dusty in the dry season, flooded in the rai and more crowded with water buffalo than cars. There wa covered central market so steamy and pungent that I felt fa on my first walk-through.

The Lao were placid merchants, unlike the Indian sh keepers on the only main street (at the only traffic light), w flashed gold-toothed smiles and plucked at your sleeve, be oning you into stifling, tiny bazaars. Canned goods, cheap t plastic buckets, and bolts of gaudy rayon cloth were stacked the ceiling behind counters of pharmaceuticals, dispensed the pill if desired. If you poked around enough you would fi the detritus of a hundred years of colonialism: sepia postcar tattered puttees, rusty elephant guns. In the intense heat, ev store sold a mysterious pink soft drink, as warm as ourselv

But chilled, purified water prepared by the housek awaited us in our new home, and we swigged it straight fr the bottle as we inspected the walled compound. The ho was large but banal. "Early Esso," we called it, and certai the terrace, a slab of concrete abutting the horseshoe dri way, lacked only pumps to complete the look of a fill station. After I had it roofed, it became our outdoor liv room, a Somerset Maugham setting with wicker throne ch and potted palms. Carried away by my theme, I added raf-



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Until they could walk, children were passed from hip to hip. Then they were put down and set to work learning the family trade

fia mats and a trellis, then wind chimes, ceramic elephant stands, and paper lanterns. "Enough!" Monty cried when I came home with temple bells. "It's like pulling up at the Siam Intercontinental."

The rear of our compound remained another world, a miniature village of servants' quarters, laundry cauldrons, and cooking fires. Cackling fowl and an occasional pig roamed the premises until our Vietnamese cook consigned them to the dinner table, much to the dismay of the children. All in all, it was an extremely comfortable house, combining the virtues of American refrigeration with Laotian living space. Our family was small in comparison to the Lao's, where six children were the norm and ten or twelve not uncommon. Until they could walk, children were passed from hip to hip. Then they were put down and set to work learning the family trade, adapting to the ancient rhythm of seasonal toil with a Buddhist serenity few westerners could fathom.

I visited the only hospital, staffed by overworked Filipino doctors who were part of the huge technical assistance program the United States had undertaken in Laos. Wounded and dying soldiers lay uncomplaining on straw pallets while their families ministered to them in equally stoic silence. In the civilian ward I walked past every conceivable affliction to the stall—there was no other word for it—for women in labor. They, too, were silent, even in the last stages, and they smiled at me through their contractions as I grimaced sympathetically. But the operating room had new equipment, and I weighed the idea of having my baby in Vientiane. "Do me a favor," the surgeon implored. "Don't take up precious space here, or the doctors' time. You've got the aircraft to go elsewhere."

Did we ever have aircraft! The United States supplied most of the transport and material for the Laotian forces, and air was the only way to reach their encampments in a mountainous country where the inadequate roads were more often than not controlled by the North Vietnamese. Fat-bellied cargo planes, Alpine rescue planes, helicopters, and a terrifying two-seater the size of a big basket with wings were just a few I would clamber into over the next three years. The planes were flown by gutsy Air America civilian pilots, a breed of aerial cowboys who also served as a nonmilitary taxi fleet. I was a nervous flier, but my first flight out was with Ben, our neighbor, who put me next to him at the controls and chatted me up as though we were in a car pool. By the time we reached Bangkok I had forgotten to listen to the motors.

Ben obligingly revved them up again to fly Monty down after our daughter's birth on New Year's Eve, which he and the nurses celebrated with champagne in paper cups while Emily and I slept off [illegible] had been speeded up by the doctor, a Chinese [illegible] the United States and knew that a pre-m[illegible] meant a tax deduction for the whole year. Als[illegible] gambling, and under his gown he was dressed in black tie for the festivit

Before Emily could walk I was dipping her in a commur swimming pool built by American technicians, as was alm everything else in the country, from village pumps to c power lines. With me now was fifteen-year-old Hanh, the cl dren's new nanny and a nonswimmer. "You'll learn in no tim I assured her as she clung to the rails at the shallow end. encouragement, my lessons, my hand under her outstretcl body were all in vain. The moment I let go she sank strai to the bottom. After months of practice, furious kicking wo barely get her to the other side of the pool. She never joir us when we occasionally swam in the broad, muddy Meko River, although all the family would picnic on the ban watching against a fierce sun the graceful arc of nets cast fisherman in their pirogues, or the equally graceful motion women at their laundry, which amazingly came out clean.

Only four, three, and two when we arrived, our b swelled the ranks of a little preschool efficiently run by Am ican wives. It soon attracted children of all nationalities a languages and was expanded accordingly. When I beca director, my hardest job was turning away applicants. The s ond hardest was keeping lice out of the children's hair.

Hanh was a part-time student herself, studying Engl and typing in the afternoons. In her absence or mine, Em was passed around lovingly in the traditional Laotian mann When she was newborn and I led visitors proudly to her c it was often empty. "I'm sure she's around somewhere," apologize, wandering through the compound until Emily sighted. Like a little koala bear wrapping her limbs arou human trunks, she grew into toddlerhood without having toddle, then graduated swiftly from hips to a motor scoo clinging happily behind whoever was going to market.

Emily's elevated existence was probably safer than pl ing on the ground, where her brothers were now crashing i each other on three-wheelers, stopping to stare solem when the gardener flushed snakes and scorpions out of flower beds that lined the walls. With a Buddhist reverer for all forms of life, he never killed them outright but left th to suffocate in sealed jars, as though oxygen deprivation w an accident of fate. I could only avert my eyes and warn boys to never, *never* disturb the underbrush or they'd be de

"Like Ben?" they asked. Yes, like dear Ben, who l "gone in," as pilots say, on a routine delivery of supplies. had made the run hundreds of times, zig-zagging betwe mist-shrouded mountains to a landing strip no larger tha giant noodle. But in that treacherous topography every fli was potentially fatal, and the mountainsides were dotted w remains of aircraft, still glinting in the sun when you flew o them. There would be other losses. We went to cremations the husbands and sons of Laotian friends killed in battle or


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But the film for the farewell photograph was defective and like a bad omen—like Laos itself—produced blurred figures in a blighted landscape

at the controls of their antiquated T-28's, which they flew without respite until they or the planes gave out. The families received callers with exquisite grace, hospitality, and self control. We never heard a sob, not even when the widow, dressed in white for mourning, put the torch to the funeral pyre.

Every year the sky filled with smoke when hill tribesmen slashed and burned their fields. Every year the Mekong flooded and the rice sprouted in glistening paddies. Every year, after the harvest, monks in saffron robes draped gilded statues of the Buddha in winter garments for the onset of the cool season. Across the road from our house was a *wat*, or pagoda, with a small community of monks in residence, and occasionally lay members in contemplative retreat, a common practice among Buddhists of all classes. When I visited Vientiane's many lovely *wats*, tucked away in frangipani and beetlenut groves, I sometimes encountered acquaintances, even high government officials, in robes and sandals, their heads shaven, begging bowls in hand. They greeted me unselfconsciously, nonetheless. Penance was another part of the life cycle, as natural as pleasure and, sadly now, as natural as the ebb and flow of the war. The North Vietnamese advanced in the dry season and retreated with the rains, frustrating American efforts to drive them out of their jungle hideaways.

Holding on until the government in Saigon rallied or fell, that was the purpose of the American presence in Laos, but no one could say for how long. The war didn't end on our watch, although we sensed the coming defeat, as did many anxious Laotians who worked for Americans and would be stranded—worse, branded—when we left. Our departure was a tearful one for us and a lip-biting one for the household staff, who gathered with our children for farewell photographs. They stood expressionless while my boys mugged shamelessly for the camera and Hanh hoisted three-year-old Emily on her hip for the last time. But the film was defective and like a bad omen—like Laos itself—produced blurred figures in a blighted landscape.

Two years later, Vientiane fell to the North Vietnamese. Over time we managed to pick up sketchy reports on the fate of friends. Some had adapted to the Communist regime; others were sent to "re-education camps," a few never to be heard from again. Although our houseboy and his family had gotten out, the laundress had disappeared and the gardener and cook had died, the latter by his own hand it was rumored. Another five years passed before we learned that Hanh, married and a mother, was languishing in a refugee camp in Thailand. Monty fired off messages to authorities, but between our own nomadic life and the hordes of war refugees in the same plight, there was little we could do but get her on the long waiting lists for resettlement.

For fifteen years we moved from post to post while Indochina and its émigrés, [illegible] newer crises in the Middle East and Africa, faded [illegible] nal attention. It seemed fitting that the Cold War which had shaped career was ending when we retired from the Foreign Serv and settled in Massachusetts. After thirty years and a do countries, most of them in underdeveloped regions, we wer low-tech couple returning to a high-tech society, and for so time we held up the lines at self-service gas pumps and A booths, fumbling our way through unfamiliar procedures took us a while to master push-button telephone instructio and even longer to avail ourselves of an answering machi Imagine our shock when a gentle voice came through on "Hello, ma'am? This is Hanh. I'll call again."

"Hanh!" I gasped when she did, "Where are you? H did you find us?"

"On the Internet," she explained, as if to a slow-wit child. She was calling from Texas. *Texas?* It all seemed improbable, but what immigrant success story isn't? Hanh t hers with American confidence tempered by Asian mode Her husband was in the computer business, as was she. Th five children were honor students, the older two already graduate school—one in an MBA program, the other study medicine. They had just bought a new house.

Her earlier travails lay unspoken between us. I wai for Hanh to fill in the blanks, but her reluctance to relive s painful experiences was obvious. "So long ago," she demur when I approached the subject and asked instead about children. Two lived abroad, I explained, in Brussels and Ca

"Brussels? Oh, I wish I had known. We were there year on our way to Paris."

Paris? The wondrous tale continued as we talked for hour, promised to send pictures, to hold a reunion. Stil longed to connect this new Hanh with the past, with schoolgirl I had left in Laos, an innocent caught in the wr place at the wrong time, and for years only a small face i farewell photograph. But what picture could have captu the courage she had mustered to survive at all? Before hang up I pressed her to tell me how her remarkable journey h begun, how she escaped to Thailand in the first place.

Her voice broke for an instant. "I swam," she sa "across the Mekong." ■

This is Antonia Stearns's sixth Thoughts of Home essay, the fi having appeared in December 1994. She and her husband have just moved to Cambridge, Massachusetts.

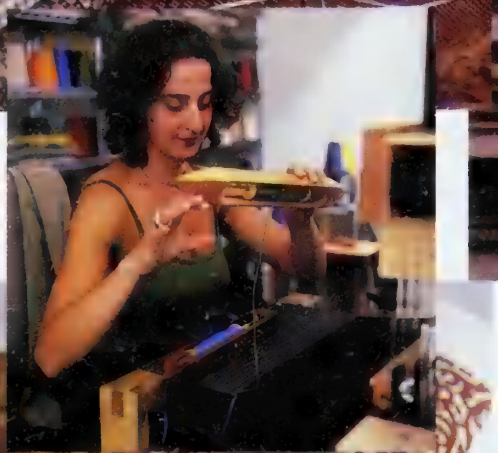
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House Beautiful is pleased to announce the second printing o a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores)*


A salad gave Doris a fresh start.
After leaving an abusive marriage, Doris and her kids were ready for a new beginning. Thanks to the Philip Morris Companies' support of Chicago's Community Kitchens program, Doris was able to learn professional food preparation, receive certification in the culinary arts, and get a job as a salad specialist for a community hospital. Philip Morris grants have helped similar programs expand in 26 cities nationwide, giving people in need, like Doris, the opportunity to give life a new start – from scratch. To learn more, visit philipmorris.com.
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MEN OF THE CLOTH

Two New York City veterans of the textile and ru
industries offer the ultimate in customized weavi

By Alice Feiring

Longtime friends Anthony Mott and Anthony Monaco worked for som
the big names in textiles and rugs before going out on their own. Their i
create a showroom that allows interior designers and architects to go comple
custom with fabric and carpeting—on whatever scale they choose.

AM Collections, Ltd., has been in business for two years now and, cle
meeting an industry need, has become a hot ticket. The showroom is stoc
with fabulous flat woven Jacquards (from England), silk carpets (from Tib
hand-loomed fabric (from the United States), and hand-screened linen (f
Belgium). While all textiles are available "off the shelf," many designers take
opportunity to have their own original concepts produced. All the neces
artwork is created in the AM showroom and, in the case of a hand-loomed
ric, Tara Chapas, textile design director, weaves a sample right there on
premises. The prototype is then sent off to one of AM's artisanal manufactu
and the finished product is generally ready within eight weeks.

So when designer Sharon Simonaire, smitten with the yak wool Tib
nomads gather, envisioned a line of fabrics glorifying the alpacalike fiber,
knew where to go. Quirky collaborations like the one with Simonaire are w
AM is all about, and her textiles will be available at the showroom this fal

Anthony Mott and Anthony Monaco (above) in their SoHo showroom. Left, fr
top: AM specializes in hand-loomed textiles and unusual fibers. Tara Chapa
keeps her AM in-house loom in perpetual motion. The showroom also represe
top-quality fabrics, like these hand-screened Belgian linens from Raoul Textil


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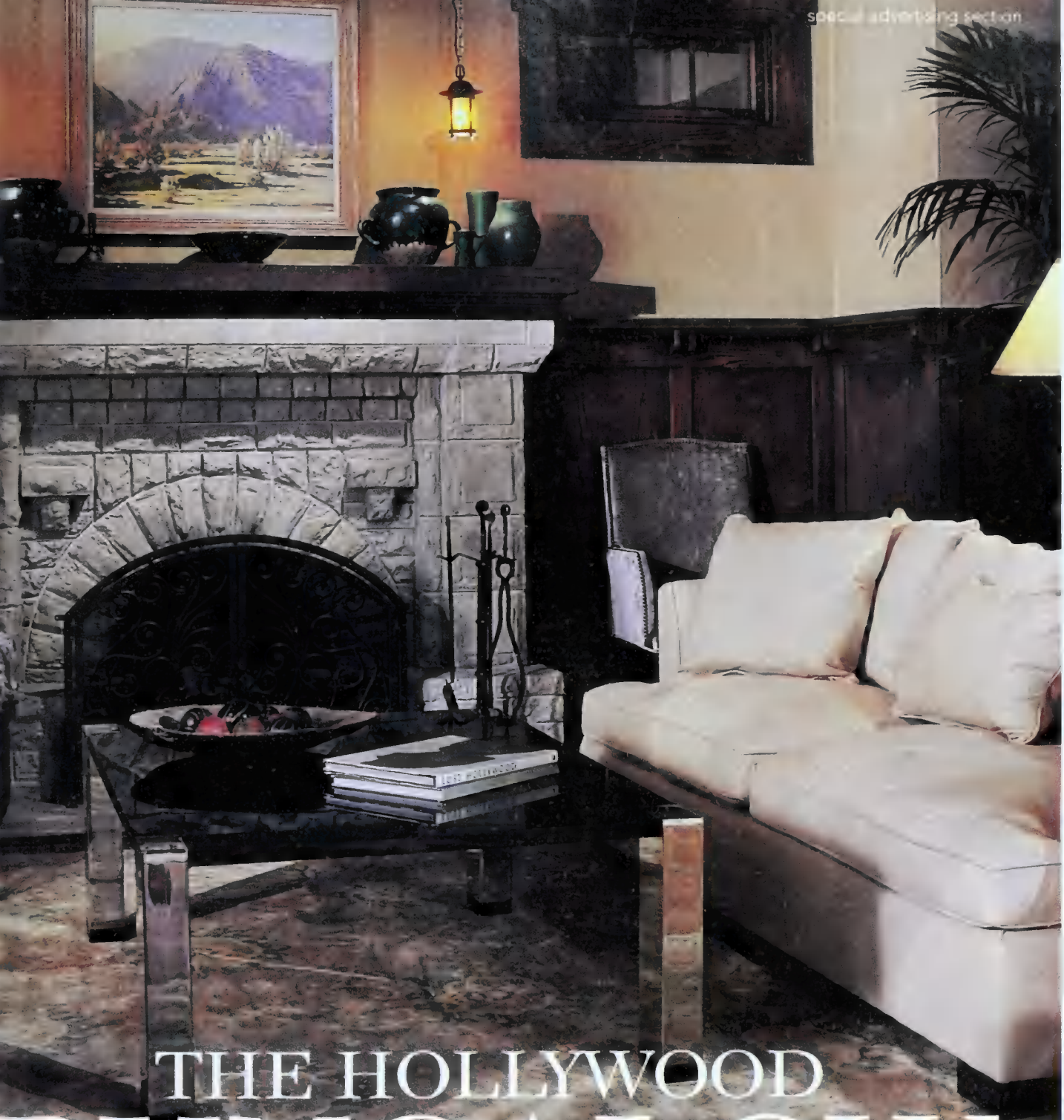


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THE HOLLYWOOD BUNGALOW

Lights! Camera! Action! This summer, Hollywood—the land of fantasy, entertainment and possibility—served as host to an innovative, exciting design showhouse at the Pacific Design Center. Sponsors, *House Beautiful* and The Art Directors Guild (ADG), the Hollywood-based 900-member organization of professional film and television production designers and art directors, masterminded a spectacular set to showcase the mixing of glamorous Hollywood style and exceptional contemporary design. The scene was designed as a classic Hollywood bungalow inspired by movies and popular Los Angeles area architecture of the 1920s and '30s.





Above, **Kitchen:** *KitchenAid appliances (oven, range, blender, refrigerator, mixer); Corian countertop and sink; Price Pfister faucets; Plain & Fand cabinets and island; Armstrong flooring.*
Left, **Den:** *Stickley Furniture; Larsen draperies; Cowtan & Tout floor cushions.*

Opened as a walk-through exhibition from July through August, the 2,500 square-foot, eight-room bungalow set with wood shingles incorporated clas cinematic design traditions and modern living. The pinnacle of American Arts & Crafts style, the Califo bungalow combined simplicity and artistry in a sing family dwelling, mixing modest materials and excel craftsmanship. The bungalow showcase at the Pac Design Center was constructed as a "movie set," co with the convenience, simplicity, sound constructio restrained decoration of a traditional bungalow-sty space as well as such added amenities as modern k kitchen and entertainment equipment.

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Right, **Girl's Bedroom:** *Pottery Barn Kids furniture, Brass Beds and Hooking.*
Below, **Living Room:** *The Thomas O'Brien Collection for Hickory Chair; Bergamo window treatments; Schumacher wallcoverings.*

The use of advanced film technology enhanced the bungalow effect. A model of the house, incorporating a special effects camera and video monitor, created the illusion of a second floor even though the two bedrooms and master bath were actually built on the first-floor level. The project's production designer William Creber explained, "What we created was not a perfect model home, but something that looked both lived in and part of a real working movie set. In addition to the unique blends of furniture and architecture, the exhibition set featured working cameras and lighting, so visitors could see how the set was adapted to the 'realities' of a screenplay or a director's instructions."







Master Bedroom: *Grange*
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rings & valances, Hunter
blinds.
athroom: *American Standard*
shower unit fixtures; Corian
op; Bruce Hardwood Flooring.
illow & Draperies:
fabric.









Above, **Dining Room:** *Stickley Furniture and clock; Sherwin-Williams Paints.*
Left: *Stickley cabinet, Herend china.*

Unlike traditional showhouses, the Hollywood Bungalow conveyed the sense of a real, lived-in home—the kitchen's jar was half full, while the sock drawer in one of the bedro held 20 pairs of old and new socks. Each and every item the set had been selected for its early-20th-century Craftsm heritage or its satisfying the needs of a modern family livi in California. The past was fused with the present. *House B* wanted to pay tribute to this fantastic architectural style in th very city where it became famous in the early 20th century Additionally, the bungalow showhouse saluted the talent a premium craftsmanship of the production designers and directors who bring a film to life. Hollywood—where anyth and everything is possible—was the ideal location for *Hou Beautiful*'s unique showhouse project.

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Right, **Bungalow model & set:** *TimberTech porch flooring.*

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THE ART DIRECTORS GUILD

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Production Designers are the visual artists who develop th of a motion picture or television production through the tion and creation of stage sets and the selection and alte real locations. Art Directors, working under the Pro Designer, oversee the preparation of and/or prepare sketc designs of motion picture and television sets and backgr

House Beautiful gratefully acknowledges the creativity following members of the Art Directors Guild in the cre the Hollywood Bungalow:

Production Design: William Creber
Dahl Delu
William Durrell, Jr.
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America's Most Brilliant Decorators

A to Z

For the fifth consecutive year, House Beautiful is proud to bring you THE definitive list of America's top decorators. From Maine to Malibu, our Rolodex of 164 interior designers spans all age groups, most budgets, and myriad styles from buttoned-up-18th-century-French to super-groovy-James-Bond-2001. Beyond an alphabetical parade of names

"Style is not expensive, quality is" Victoria Hagan

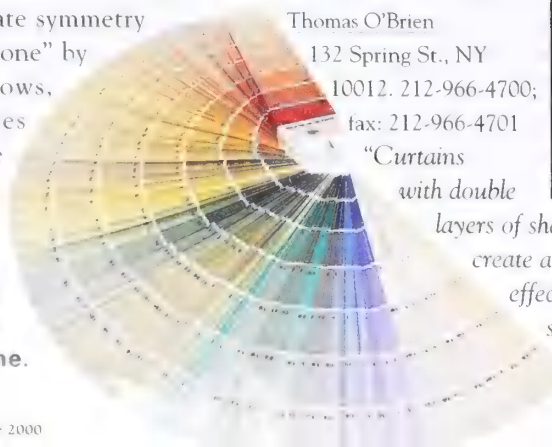
and addresses, we thought it helpful—and fun—to ask each of our design stars for a few golden nuggets of advice on renovating, selecting furniture, upholstering, collecting, and lighting.

We're frankly bowled over by the results: a whopping 100 percent say they "*always, always*" start decorating a room only after carefully scrutinizing the architecture (i.e. the size, location, and condition of all windows, doors, walls, floors, and ceilings, etc.). Ninety-five percent say they raise doorways at least 6 inches to give rooms more height, and 90 percent "create symmetry where there is none" by lining up windows, siting fireplaces smack dab in the middle of a wall, or punching out



Contrast is key.

Consider using colors that you can't quite name.



Adams Soffes Wood Architecture & Interiors
Lawrence Adams, Eliot Soffes, James Wood
158 W. 27 St., NY 10001. 212-929-0083; fax: 212-645-6721 E-mail: aswdesign@aol.com
"Small rooms look taller if you hang curtains from ceiling to floor—and don't forget vertical mirrors and tall floor lamps."

Aero Studios Ltd.
Thomas O'Brien
132 Spring St., NY 10012. 212-966-4700; fax: 212-966-4701
"Curtains with double layers of sheer silk create a subtle moiré effect that's simple and beautiful."



Aman & Carson, Inc.
Jim Aman, Anne Carson
85 East End Ave., NY 10028
212-794-8878; fax: 212-794-8878
"Custom trim detail gives a sophisticate look to curtains made of less expensive fabric."

John Barman, Inc.
500 Park Ave., NY 10022. 212-838-9443; fax: 212-838-4028
"Infuse a stroke of deep color in a small space: a tiny niche, bar, or foyer will lo more exciting."

Barbara Barry, Inc.
9526 Pico Blvd., Los Angeles 90035. 310-276-9977; fax: 310-276-9876
"Use real plaster—delicious."



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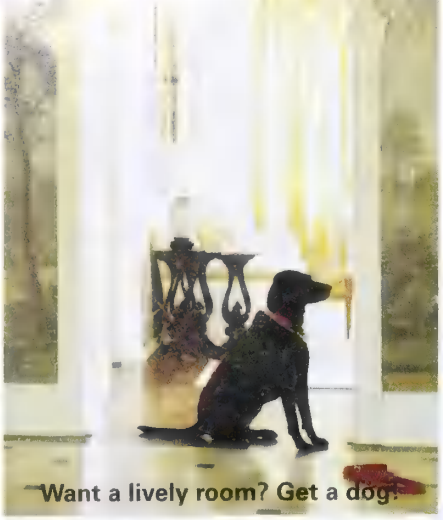
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Want a lively room? Get a dog.

a second door to balance an existing one. Most important of all, according to 97 percent of our chosen ones, is upgrading wiring and plumbing BEFORE decorating. As Thomas Pheasant put it, "Faulty, old, or insufficient electrical and plumbing systems will haunt you forever."

As for what to splurge on after the basics are taken care of, 99.9 percent recommend high-quality upholstered pieces: and 100 percent insist on dimmers for every single light in the house. To make small spaces seem grander, lots of clever souls suggested mixing in one or

"Upholster a tufted slipper chair in acid yellow pigskin" Suzanne Rheinstein

two REALLY BIG pieces to add drama and focus, and not a single one of them thinks fancy window treatments or busy wallpaper are good ideas in cramped quarters.

As for patterns and prints, 21st-century-minded designers don't like a lot of detail, and more old-fashioned folks can't get enough of it, but most agree that recovering furniture with a solid fabric will instantly update a room.

One big trend that comes through loud and clear is a new approach to floors and flooring: a surprising number of talents raved about stone, cement, plastic, felt, rubber, and epoxy.

On the next fifteen pages, you'll find lots of ideas from the best, most highly paid designers in business. Take heed. As Tom [illegible] says, "It's foolhardy to disre[illegible]

"Leave some emp spaces" Barbara B

Connie Beale, Inc.
6 Glenville St., Greenwich, CT 06831.
203-532-4760; fax: 203-532-4761.
E-mail: conniebeale@att.net
"Contemporary art in a traditional room always brings it up to date."

Thomas M. Beeton, Inc.
723½ N. La Cienega Blvd., Los Angeles 90069. 310-657-5600; fax: 310-657-5626.
E-mail: beetonassociates@yahoo.com
"Leave lots of space for kids to play on the floor, adults to dance, and dogs to run circles when you come home at night."

Sara Bengur Associates
525 Broadway, Ste. 701, NY 10012.
212-226-8796; fax: 212-226-8267.
E-mail: sarabengur@earthlink.net
"A little bit of apple green or orange w a neutral palette keeps things exciting."

B Five Studio
160 Fifth Ave., Ste. 702, NY 10010.
212-255-7827; fax: 212-242-9117.
E-mail: bfiveny@msn.com
"I love colors with no name."

"Let in as much natural light as possible" Stephen Sills, James Huni



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"Turning a sixties high-rise apartment into an English drawing room is silly."

Sam Blount Inc.

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212-888-0515; fax: 212-888-1127.
E-mail: sblountinc@aol.com
"Paint a stripe of color in the frieze of a crown molding."

Muriel Brandolini

212-249-4920; fax: 212-288-6946
"Don't fill your rooms with too many flowers."

Ronald Bricke & Associates, Inc

333 E. 69 St., NY 10021.
212-472-9006; fax: 212-472-9008.
E-mail: rbricke@aol.com
"Remove twenty percent of what you think is necessary."

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1925 Seventh Ave., Ste. 8M, NY 10026.
212-678-6872; fax: 212-932-2514.
E-mail: sbdesign@aol.com;
Website: www.sheilabridges.com
"Balance upholstered pieces with non-upholstered. Too much of one or the oth doesn't work."

Thomas Britt

136 E. 57 St., Ste. 701, NY 10022.
212-752-9870; fax: 212-888-8735
"Bare floors look terrific painted in clas geometric patterns."

"To make a small space feel gran try a large Picasso" Jarrett Hedborg, Jeff Hi

Bierly-Drake Associates, Inc.

Lee Bierly, Christopher Drake
17 Arlington St., Boston 02116.
617-247-0081; fax: 617-247-6395
"An abundance of toile gives a cozy, casual look."

"A traditional room looks more modern if the clients are dressed in Gucci or Prada" Robert Couturier

Bruce Bierman Design, Inc.

29 W. 15 St., NY 10011.
212-243-1935; fax: 212-243-6615.
Website: www.biermandesign.com
"Rugs determine the color scheme."

Laura Bohn

30 W. 26 St., 11th fl., NY 10010.
212-645-3636; fax: 212-645-3639.
E-mail: lbdznr@aol.com
"Use large moldings around important doors, windows, and fireplaces."



Nancy Braithwaite Interiors

2300 Peachtree Rd., Ste. C101, Atlanta 30309.
404-355-1740;
fax: 404-355-8693
"Texture is a new pattern."

Branca

Alessandra Branca
1325 N. State Pkwy., Chicago 60610.
312-787-6123; fax: 312-787-6125
"You cannot turn a modernist cube into a neoclassical pavilion."

Brown Siegel Design Associates, L

Nannette Brown, Stephen Miller Siegel
595 Madison Ave., Ste. 1300, NY 10022.
212-832-5400; fax: 212-832-5404.
Website: www.brownsiegel.com
"Make cavernous rooms comfortable w several intimate seating groups."

Randy Brown, Architect

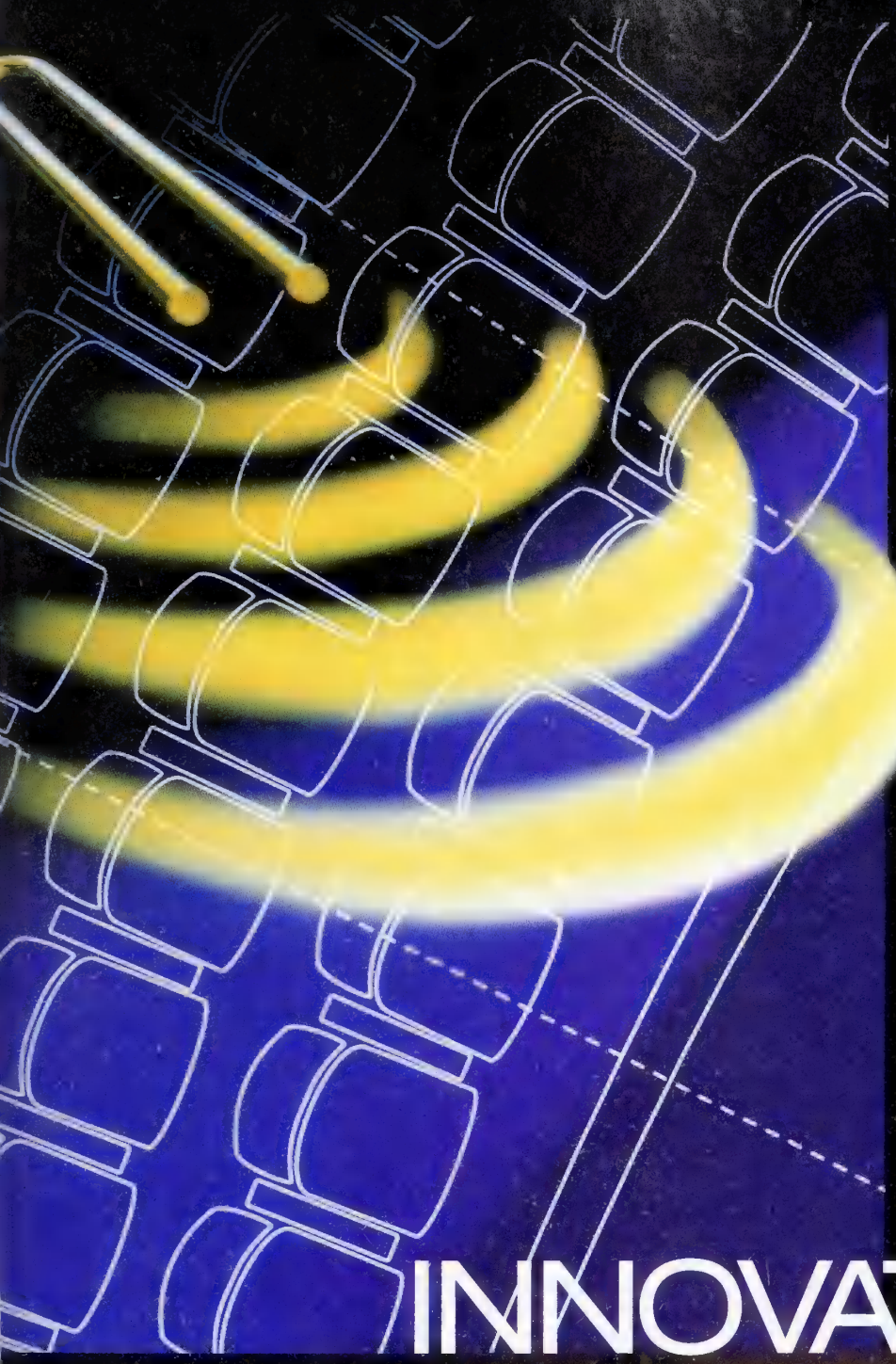
6704 Dodge St, Omaha, NE 68132.
402-551-7097; fax: 402-551-2033.
E-mail: rba@uswest.net; Website:
www.randybrownarchitect.com
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Mario Buatta, Inc.

120 E. 80 St., NY 10021. 212-988-6811;
fax: 212-861-9321
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"Stay away from recessed lighting—too many holes in a ceiling loo. n like Swiss cheese" Eric D. W. Col

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"Floors and ceilings are the new areas for playing with pattern"

Mary Douglas Drysdale


An interesting rug will anchor a room.

Burgess Interiors
Sue Burgess
4411 Bradley Ln., Chevy Chase, MD 20815. 301-652-6217; fax: 301-652-3310
"For floors, rectangular stone pavers in all sizes have a great look."

Russell Bush
4 Park Ave., NY 10018. 212-686-9152; fax: 212-686-9152. E-mail: russb@worldnet.att.net
"Dining rooms should be multipurpose."

Milly de Cabrol, Ltd.
150 E. 72 St., NY 10021. 212-717-9317; fax: 212-988-7115
"Make all electronic objects disappear."

Thomas Callaway & Associates, Inc.
2920 Nebraska Ave., Santa Monica, CA 90404. 310-828-1030; fax: 310-828-1421
"Don't skimp on goose-down in upholstery or on good window treatments—they can make or break a room."

Libby Cameron, LLC
24 Ervilla Dr., Larchmont, NY 10538. 914-833-1414; fax: 914-833-3885.
E-mail: cameronllc@aol.com
"A room should have a skyline with varying heights and shapes, and not too much brown wood."

Dan Carithers
2300 Peachtree Rd. NW, Ste. B201, Atlanta 30309. 404-355-8661; fax: 404-355-7480.
E-mail: dancarithersdc@mindspring.com
"One large table, painting, or piece of furniture can make a small space feel grand."

Peter F. Carlson & Associates
162 Joshuatown Rd., Lyme, CT 06371. 860-434-3744; fax: 860-434-3940.
E-mail: ormoluii@aol.com
"Try acid green and tangerine."

Antony Childs, Inc.
1668 Wisconsin Ave. NW, Washington, DC 20007. 202-337-1100; fax: 202-333-0996
"Find out what clients think they want, figure out what they really want, and then make them think it was their idea."

Eric Cohler, Inc.
872 Madison Ave., Ste. 2B, NY 10021. 212-737-8600; fax: 212-737-8602
"When in doubt, use parchment or Kraft paper shades."




Use a lot of pattern or none at all.

Clodagh Design International
670 Broadway, 4th fl., NY 10012. 212-780-5300; fax: 212-780-5755.
E-mail: cdi@clodagh.com
"I am passionate about bringing the outside in and the inside out."



Christopher Colema Interior Design
71 Washington St., Brookly NY 11201. 718-222-8984; fax: 718-222-8983
"Don't buy everything fro one showroom or store."

Celeste Cooper/Repertoire
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E-mail: ccooper@repertoire.com;
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"Fear of color is the number one decorating mistake"

William Diamond, Anthony Bara


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Carl D'Aquino, Francine Monaco
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212-929-9787; fax: 212-929-9225.
E-mail: mon-arch@interport.net
"Never cut back on four-star plasterwork or paint jobs."

Joseph Paul Davis Interior Design
1519 Connecticut Ave. NW, Ste. 200,
Washington, DC 20036. 202-328-1717;
fax: 202-328-9316
"Throw in something unexpected, personal, or even a dash of the wrong color."

Desai/Chia Studio
Arjun Desai, Katherine Chia
54 W. 21 St., NY 10010. 212-366-9630;
fax: 212-366-9278
"Putting money into a few key features or pieces is better than spreading it out among a lot of competing elements."

Diamond Baratta Design
William Diamond, Anthony Baratta
270 Lafayette St., NY 10012. 212-966-8892;
fax: 212-966-4261
"Paint all floors with shiny deck enamel in any color."

Orlando Diaz-Azcuy Designs
45 Maiden Ln., San Francisco 94108.
415-362-4500; fax: 415-788-2311.
E-mail: oda@odadesigns.com
"Area rugs are a luxury—buy good ones or none at all."

Nick Dine Design
149 Wooster St., NY 10012. 212-598-9707;
fax: 212-598-9717
"When you renovate, hire designers whose work you've seen in person."

Adam Dolle, Inc.
51 E. 12 St., NY 10003. 212-475-7270; fax: 212-475-6442. E-mail: adamdolle@earthlink.net
"I love modern materials when they look like what they really are—Frank Gehry's cardboard chairs, for example."

D'Urso Design, Inc.
Joe D'Urso
P.O. 1154,
Watermill, NY 11976; 631-329-3634
"Our prosperity and proclivity for acquir has made for overwhelming clutter."

"To update a room, change all lampshades to over-scaled paper drums"
T. Keller Dono



T. Keller Donovan, Inc.
325 W. 38 St., Ste. 1101,
NY 10018. 212-760-0537;
fax: 212-760-0596
"Use padded and upholstered wall panels as headboards, behind banquettes, or over desks as bulletin boards."

David Anthony Easton, Inc.
72 Spring St., NY 10012.
212-334-3820;
fax: 212-334-3821
"There is nothing more boring than a drawing room so formal that one feels fearful of entering it."



"No more ebony floors!"
Todd Black

Drake Design Associates, Inc.
Jamie Drake
140 E. 56 St., NY 10022. 212-754-3099;
fax: 212-754-4389
"I combine colors inspired by Yves Saint Laurent circa 1968: magenta, fuchsia, and red with Provençal yellow lacquer looks yummy."

Drysdale Inc.
Mary Douglas Drysdale
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NW, Washington, DC
20008.
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fax: 202-588-5086
"One thing of great quality lends its quality to more modest pieces."

Thom Filicia Inc.
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E-mail: info@thomfilicia.com
"Merging synthetics with natural mater is beautiful."

"Use industrial felt carpet instead of sisal"
Sara Ber



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Glenn Gissler Design
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fax: 212-228-9877.
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E-mail: greggaint@aol.com
"Use a modern rug with classical furnitur

Elaine Griffin
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E-mail: egriffindesign@aol.com
"Time and money are inversely proportion —to spend less of one you must always spend exponentially more of the other."

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E-mail: jweisman@fisherweisman.com
"Mix contemporary occasional tables and lamps in with antiques."

Foreman Interior Designs
Kenneth Foreman
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fax: 212-924-4503. E-mail: dbrooks@tuc.com
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FORM Architecture + Interiors
Brent Leonard, Sean Webb
1133 Broadway, NY 10010. 212-206-6430;
fax: 212-206-7636. E-mail: design@formarch.com; Website: www.formarch.com
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Michael Formica Inc.
95 Christopher St., NY 10014. 212-620-0655.
Website: www.michaelformica.com
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Heather Hoyt, Alison Levass

Marilyn D. Glass, Inc.
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fax: 212-951-7190.
E-mail: mdglassinc@aol.com
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"Place something luxurious next to something organic."

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Website: www.mariettehimesgomez.com
"Use three different colors for ceiling, walls and trim—and stripes, stripes, stripes: narrow, medium, or large."

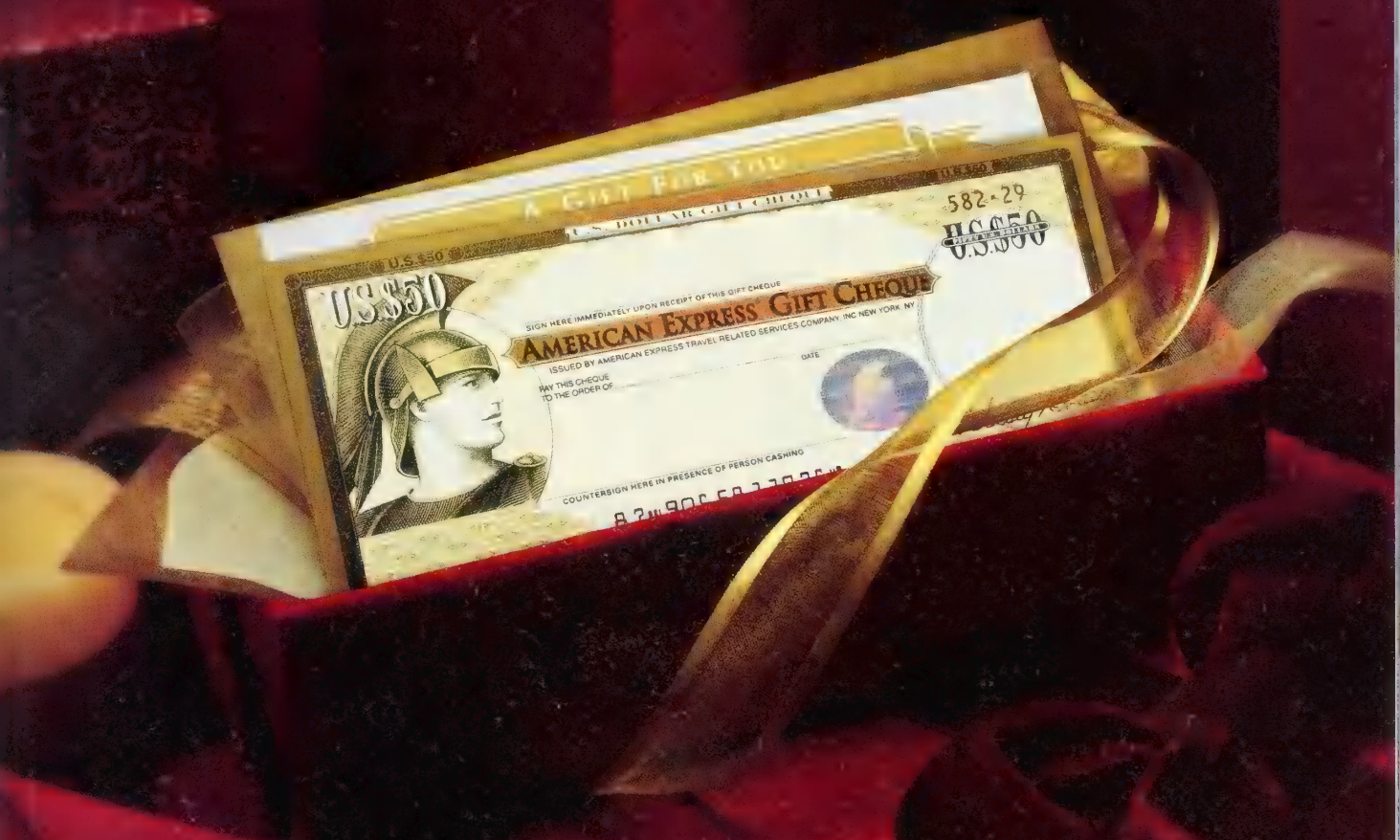
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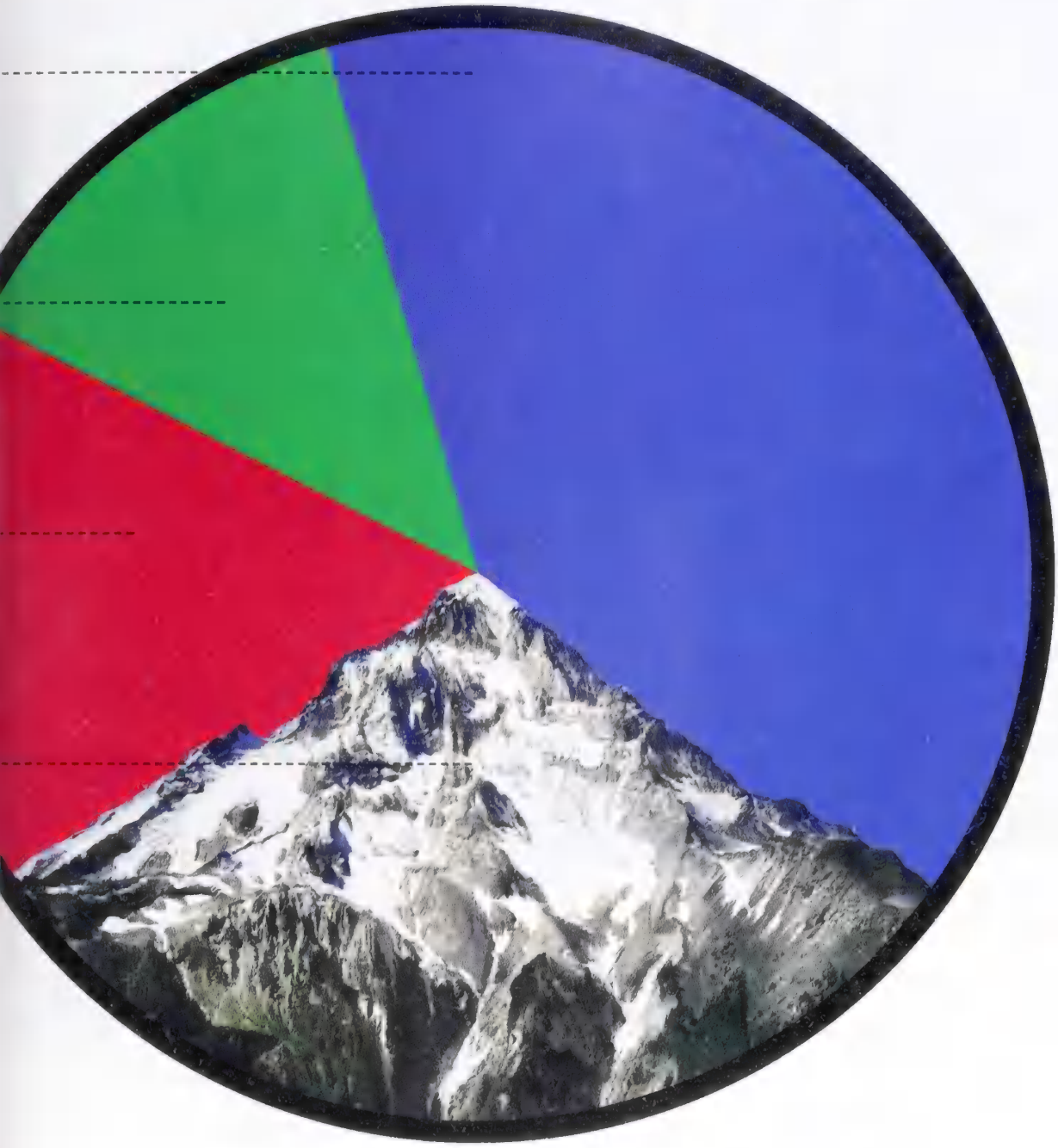
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"Each project is a law unto itself—there are no hard and fast rules. What's appropriate for one situation is often not acceptable for another."

"Edit the brass out of a room" Brian Ki

Mark Hampton, Inc.
Alexa Hampton
654 Madison Ave., NY 10021. 212-753-4110; fax: 212-758-2079
"Designers should not act as exorcists, attempting to expunge all remnants of their client's personality."

Hariri & Hariri
Gisue Hariri, Mojgan Hariri
18 E. 12 St., NY 10003. 212-727-0338; fax: 212-727-0479
"Get rid of everything not useful."

Amelia T. Handegan, Inc.
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843-722-9373; fax: 843-722-0949
E-mail: athinc1@aol.com
"Use lots of pattern or almost none."

Ralph Harvard, Inc.
[illegible] 60 St., NY 10021. 212-535-0707; fax: 212-734-0129
"Jumping on trends is a pathetic mistake."

Jarrett Hedborg/Jeff Hiner Interior Design
8811 Alden Dr., Ste. H, Los Angeles 9004
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E-mail: hedborgjd@aol.com
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E-mail: annsquared@aol.com
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"Raising a door opening just six inches can make the ceiling soar" John Barman

Victoria Hagan Interiors

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"With curtains, less is more; even if your view is an alley. Sunken bed [illegible]

"I could make the Sistine Chapel look modern by adding recessed lights in the right places" Kenneth Foreman





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"Gild every available surface if you want your small space to look grand."



Noel Jeffrey, Inc.
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"Splurge on materials that arouse the senses"
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"Use lighting to change the colors of yo walls."

"Don't put collections in more than two rooms"
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Nancy Kitchell
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"If you don't want a boringly tasteful room, buy a dog."



"Throw out anything Victorian"

John Oetgen

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fax: 212-737-0386
"Try using linen as origami, folding layers to create pattern and different thicknesses."

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"I love new plastic wall coverings that photographically simulate natural textures."

"Obtain three estimates for your project and don't give the job to the lowest bidder"

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"Choose natural fabrics—durable and classic: Save the trends for your closet.

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Richard Keith Langham, Inc.
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fax: 212-759-5151
"I like collections in small spaces or co dors, where they make passing through house an adventure."

"Don't hang pictures too high

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"Use the same pattern on walls, windo furniture, everything and everywhere."

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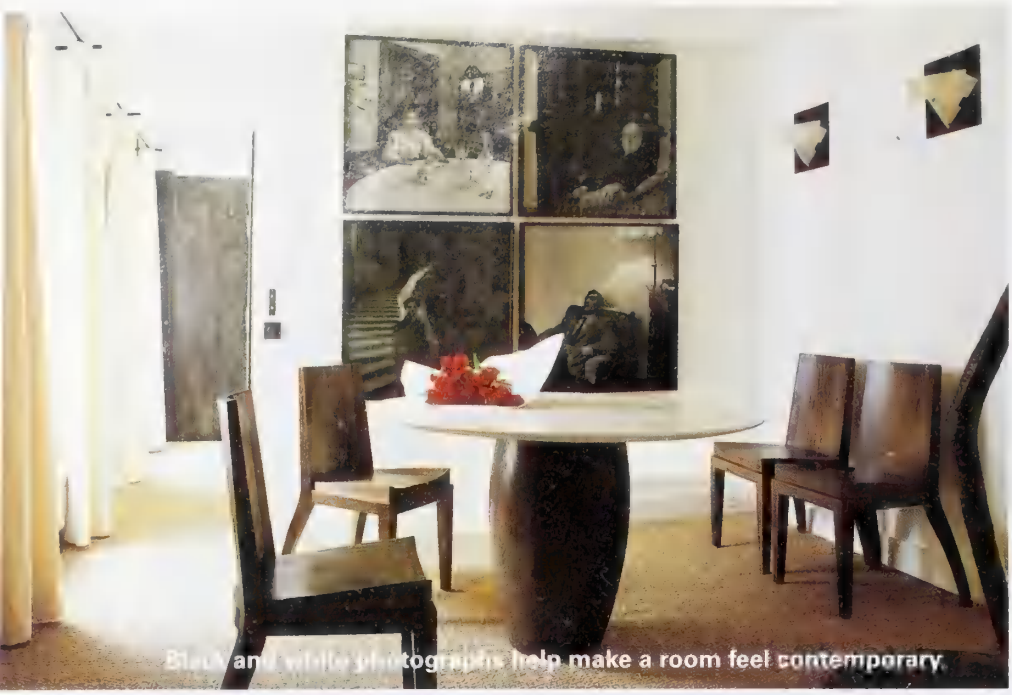
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"Renovating is like childbirth—something painful that is best forgotten. But when [illegible] forget, you're likely to do it again."

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"Renovations? They will always cost twice as much and take twice as long."

Peter Marino & Associates Architects
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"Plenty of white trim will make any room look more modern."



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Website: www.mcalpinetankersley.com
"Dining room lighting should flatter yo[u] guests more than your furnishings."

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720 Fifth Ave., NY 10019. 212-265-5588; [illegible] 212-265-6616. Website: www.homerdesign.[illegible]
"Good things come to those who wait; great things come to those who save."

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1734 Connecticut Ave. NW, Ste. 200, Washington, DC 20009. 202-797-0780; fax: 202-797-9512
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E-mail: mann@mrarch.com
"Leave the TV or stereo out on a chair, dresser, or bench."

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306 E. 61 St., NY 10021.
212-759-1515;
fax: 212-759-1612. E-mail:
nasser@nassernakib.com
"I wouldn't worry too much about hiding stereos—eventually all of that equipment will be replaced with a modem and wireless keypad."

"Avoid too much symmetry"
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Dana Nicholson Studio, Inc.
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212-941-6834; fax: 212-941-9193.
E-mail: nicholsonstudio@aol.com
"Gunmetal, eggplant, and Prussian blue are effective floor-stain colors."

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"Spend money on a tactile floor—you ar always in contact with it"
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E-mail: ern20@aol.com
"Mixing a hint of metallic paint into wall color will add warmth."

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"If vast rooms are unusually tall, create a horizontal line at eye level."



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"I love Oriental items in modern interiors and walls of paper-bag brown and bitter chocolate."

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30309. 404-352-1112; fax: 404-352-0505.
E-mail: oetgen@bellsouth.net
"Don't make any plans to entertain un your renovation is finished—really finished, not 'scheduled to be finished.'

Orsini Design Associates
Susan Orsini
330 E. 59 St., NY 10022. 212-371-8400; fax
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"I love overglazed waxed concrete wall treatments in any color."

"Use traditional moldings and trims with modern furniture"
Bruce Bierr

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202-337-6596; fax: 202-342-3941.
E-mail: info@thomaspheasant.com
"If a room looks too much like a showhouse, light fires regularly and don't be afraid of a little wear and tear on upholstered pieces."




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212-627-5440; fax: 212-727-1930.
E-mail: mpanddd@aol.com
"Too much matching is a sign of decorating insecurity."

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25 E. 67 St., NY 10021. 212-734-7994;
fax: 212-396-2450
"High-gloss paint in any color makes walls look fabulous."

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E-mail: info@powellkleinschmidt.com;
Website: www.powellkleinschmidt.com
"To make a small room appear larger, choose upholstery fabrics in light tones and use a variety of materials like wood, leather, wool, silk, linen, metal."

"A room should be beautiful when empty" Nancy Braithwaite

Martin Raffone
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"Good accessories can make a humble space exciting—they're like a good pair of shoes."

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"Update an old-fashioned room by adding one or two quirky antiques."

"Much better to look at under-decorated rooms than over-decorated" Russell Bush

Katie Ridder Design & Decoration
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212-779-9080; fax: 212-447-6627.
E-mail: kridder@katieridder.com
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Randall A. Ridless, LLC
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E-mail: randallridless@msn.com
"Very large rooms look gorgeous with a pair of fireplaces, one at each end."

Michael Roberson Interior Design
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fax: 703-276-0091
"I slide and overlap flat panels of fabric, both sheer and opaque, on a wall of windows."

Eve Robinson Associates, Inc.
2112 Broadway, Ste. 403, NY 10023. 212-595-0661;
fax: 212-496-1012
"Use a real color on the [illegible]iling—not white—to contrast walls."

Daniel Romualdez Architects, I
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fax: 212-989-8986. E-mail: dra@dr-arch.c
"Appropriateness determines ornamentation."

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Nina Campbell
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"Use wallpaper, not paint, to make a big room look warmer"

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Stephen Shubel Design

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415-925-9332; fax: 415-925-9382
"Stop thinking brown and wood and start thinking character and passion."

Sills Huniford Associates

Stephen Sills, James Huniford
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fax: 212-988-2006. E-mail: sillshunif@aol.com



"No more than eight or nine pieces of a collection should be displayed on a table at any one time. Keep the other objects in a cabinet and recycle them month to month."

Sharon Simonaire Design

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"Overly studied decoration doesn't work—a room should become more and more beautiful over the years."



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"Stagger art on walls"

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Charles Spada Interiors

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"Gather collections of small objects in a section of a large bookcase and integrate them with the books."

"Place one important piece of art in an entry hall. It says hello in a big way"

Richard Mishaan

Alison Spear, AIA



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"If you can't afford expensive carpets, paint or bleach your floors."

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mckown@tsao-mckown.com
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E-mail: albrizzi@msn.com
"I always ask myself: What would Albert Hadley do with this room?"

"Keep upholstery out of entryways"

Nora Hamilton

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Paul Wiseman
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Website: www.wisemangroup.com
"My favorite way to light any room is with a match."

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Lee Bierley, Christopher Dr

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10018. 212-465-0590;
fax: 212-465-0639



"Use one color in a combination of matte and shiny for chic walls

"Trying to make a one-bedroom apartment look like Versailles is deadly"

S. Russell Gro

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Each room in the directory is described briefly below. **Page 74:** *Wide red mats and narrow white frames set off designer T. Keller Donovan's collection of engravings.* **Page 76:** *Top: Chloe in a New York apartment decorated by Ann Andrews. Bottom: For a Louisville guest room Todd Klein designed curtains with wavelike blue cutouts, then painted the ceiling cobalt to match.* **Page 78:** *Peter Hone fills his small London flat with architectural elements of Coade stone, a ceramic composite made in the 18th century.* **Page 80:** *Area rugs from top: Klisanin Ross Gallery, Modern Age, Odegard, Stark Carpet. Bottom: Decorator Thomas E. Kurtz used William Morris's Acorn pattern in two colorways in an Atlanta bedroom.* **Page 82:** *A mixed media work by Lois Lane creates a dramatic counterpoint to a collection of antique Sheffield candlesticks and children's chairs.* **Page 84:** *Top: Frank Gehry's corrugated cardboard chairs beneath a Frank Stella canvas in an apartment by Peter Wooster. Bottom: Todd Klein's checkerboard paper inspired by Jean-Michel Frank.* **Page 88:** *Designer Libby Cameron painted snappy floor stripes in a seaside house.* **Page 90:** *Top: Sarah Kaltman Cantor generated an exotic mood with blue glass lantern and inlaid Moroccan table. Bottom: Books from Kinsey Marable at Mecox Gardens.* **Page 92:** *Top: A fanciful Chinese-style toile wraps a guest room by T. Keller Donovan. Bottom: Painted floor and Swedish furniture in Lynn Morgan's Connecticut house.* **Page 94:** *A Christian Liaigre–designed dining room in Paris. Spector floor lamp from Andrew Gary.* **Page 96:** *Top: In a 16-foot-high Chicago living room, architect Bobby McAlpine created a cozy sitting area. Bottom: Designer Jeffrey Bilhuber clipped fern prints between sheets of clear plastic for a Pennsylvania house.* **Page 98:** *Table with gnarled-root base in Ronald Grimaldi's entry hall.* **Page 100:** *Top: Lisa Jackson's serene Long Island dining room. Bottom: Vicente Wolf's own Manhattan loft.* **Page 102:** *Eve Robinson designed sliding steel-mesh doors to hide electronics.* **Page 104:** *MaryAnne McGowan's children are welcome in every room of her Greek Revival house.*

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ROYAL SCION

A French prince opens a well-equipped gardening boutique in an ultra-chic arcade on Paris's Right Bank

By Christopher Petkanas

If not exactly dirt gardeners, French aristocrats have a glorious history of manipulating nature in the service of beauty. But Prince Louis-Albert de Broglie is the first member of his country's nobility to set up as a retailer of heirloom seeds, stainless-steel watering cans, glass cloches, and everything you need to plant a garden and keep it blooming.

True to his bloodlines, Broglie secured the expensive and prestigious Palais Royal as the site of his boutique, called *(quoi d'autre?)* Le Prince Jardinier. In rough stone and waxed teak, with walls washed a fresh almond green, the shop is organized into four micro-departments. The first displays private-label secateurs, rakes, and hoes, hard-working galvanized buckets, and reproductions of 18th-century terra-cotta pots by an artisan who works for the Louvre. The area is also a forum for an exhibition of orchids from Philippe Vacherot-Lecoufle's renowned nursery in the Paris suburbs.

A neighboring corner is devoted to the table arts and food products: green tomato jam with whiskey, dried tea herbs, organic fruit and vegetable juices, plus Gien dessert plates decorated with the Broglie coat of arms. And while a third department is stocked with gardening-friendly multipocketed jute vests and belts, the last is conceived as a *cabinet de curiosités*, stocked with beautifully patinated vintage tools, grass-stained antique plant books, and insects pinned behind glass for eternity. ■

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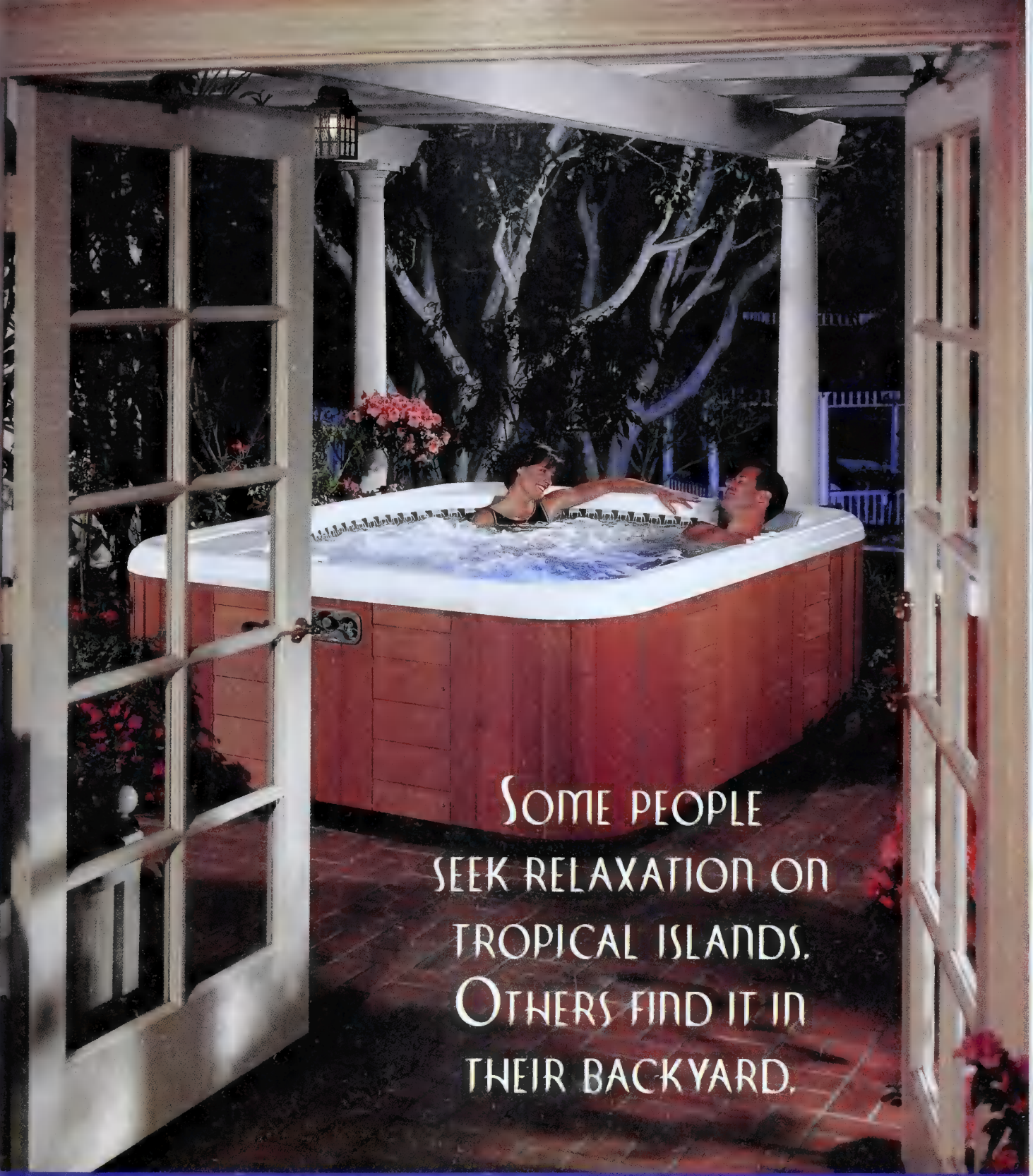








Clockwise from top right: Aprons keep couture-wearing customers spotless. The boutique stocks vintage garden tools and accessories. Banister with tomato motif. The bench is a copy of those at Chât[illegible] Saint-Louis.



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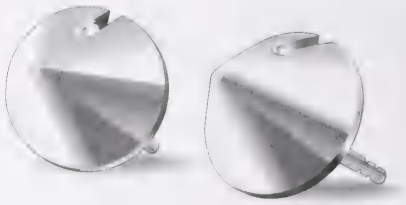




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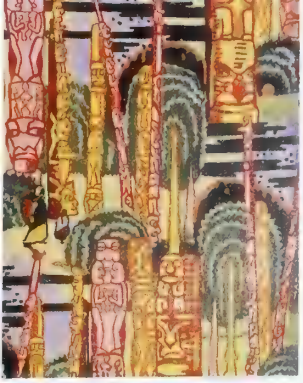
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WOMEN'S WORK

An electrifying exhibition honors 230 American designing women of the 20th century and uncovers a trove of long-neglected talents

By Martin Filler







Highlights of female high style in the USA, from top, left to right: Totem Poles fabric by Lois Mailou Jones, 1928. Eva Zeisel's Museum porcelain for Castleton China, 1942–43. Elsie de Wolfe's 1913 boudoir for Mrs. Henry Clay Frick, New York. Hopi jar by Nampeyo, c. 1910. Silk-satin debutante dress by Ann Lowe, c. 1960.

When design historian Pat Kirkham first told her boss, Susan Weber Soros, founder and director of the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture about her proposed exhibition on 20th-century design by women in this country, the sophisticated Soros had one immediate reaction. "It won't all be *quilts*, will it?" she asked. As it turns out, the show "Women Designers in the USA, 1900–2000: Diversity in Difference" does indeed include a number of remarkable handmade bedcovers. But this ambitious project also covers far more, and does it so provocatively that it is likely to permanently alter the public's perception of the subject.

Not since the first flush of feminist studies spurred by the women's liberation movement in the sixties and seventies produced several landmark books and exhibitions has there been a show that sets the historical record straight as effectively as this one does. The definitive catalogue (Yale, $80) accompanying the exhibition includes an encyclopedic series of essays that delve more deeply into the backgrounds of each medium than a gallery show can hope to achieve. Richly illustrated and impressively researched, this important book is certain to become a classic reference on the subject.

Encompassing a wide variety of design disciplines—industrial, fashion, embroidery, landscape, jewelry, movie production, transportation, and graphics—"Women Designers in the USA" is equally comprehensive in spotlighting women outside the mainstream. Such celebrated figures as ceramist Eva Zeisel, weaver Anni Albers, polymath Ray Eames, Hollywood costumer Edith Head, furniture designer Florence Knoll, and fashion reformer Claire McCardell are all rightfully represented. But the vast majority of the women chosen are still unknown to all but specialists in their respective fields. Kirkham, >

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The Bard exhibition sets the record straight in several instances where male partners have tended to overshadow their female counterparts



author of an acclaimed 1995 study of Ray and Charles Eames that convincingly elevated the reputation of wife to the level of her husband's, knows a deal about the ways in which women have h marginalized in the past. And she wasn't abou let it happen again to the designers in her sh

"Our brief was to include all and every and not to be Eurocentric," says the British-b Kirkham. For example, in the early decades of last century, Native American women potters weavers became cult figures among white col tors, while African-American craftswomen v virtually ignored by them. As a result, even counts written at the time can be unreliable d ments of what was actually being produced redress that imbalance, this revisionist curator put together the most politically correct de show in recent memory.

Biomorphism by American women, from top: Howard Miller clock by Lucia DeRespinis, 1957- Barbara D'Arcy room, Bloomingdale's, 1970.

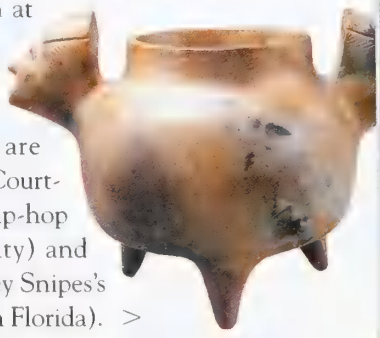




othy Draper's
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Doris Wheelock
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e, c. 1970.

Some people are likely to see Kirkham's radical reapportionments as too skewed toward racial minorities. More than ten percent of this exhibition's 221 objects are baskets, ceramics, rugs, jewelry, and costumes made by Native American women, with works by African-American women just as numerous. On the other hand, this emphatically original selection is likely to reverberate for some time to come. One particularly inspired addition to the roster of high-style American creators is Ann Lowe, the Harlem-based society seamstress best remembered as the designer and maker of Jacqueline Bouvier's wedding dress for her first marriage, to Senator John F. Kennedy. Here Lowe is done proud by a couturier-quality silk-satin debutante dress of the late 1950s, lent by the Black Fashion Museum in Washington, D.C.

Yet for all Kirkham's efforts to be panoramic in outlook, certain fields seem too erratically covered. The first seven decades of 20th-century interior design are represented by Elsie de Wolfe, Eleanor McMillen Brown, Dorothy Draper, and Sister Parish, a quartet of formidable WASPs quite at odds with Kirkham's otherwise multicultural approach. In fact, there were few opportunities in high-end decorating for anyone but the well-connected before the great social upheaval of the late 1960s. After the 1970s—embodied in an earth-toned Barbara D'Arcy model room for Bloomingdale's and Ellen Lehman McCluskey's zany takeoff on the Brighton Pavilion at the Waldorf Astoria's Peacock Alley lounge—only two more interior designers appear. They are the African-Americans Courtney Sloane (for a sleek hip-hop music office in Jersey City) and Cecil N. Hayes (for Wesley Snipes's Afrocentric living room in Florida). >



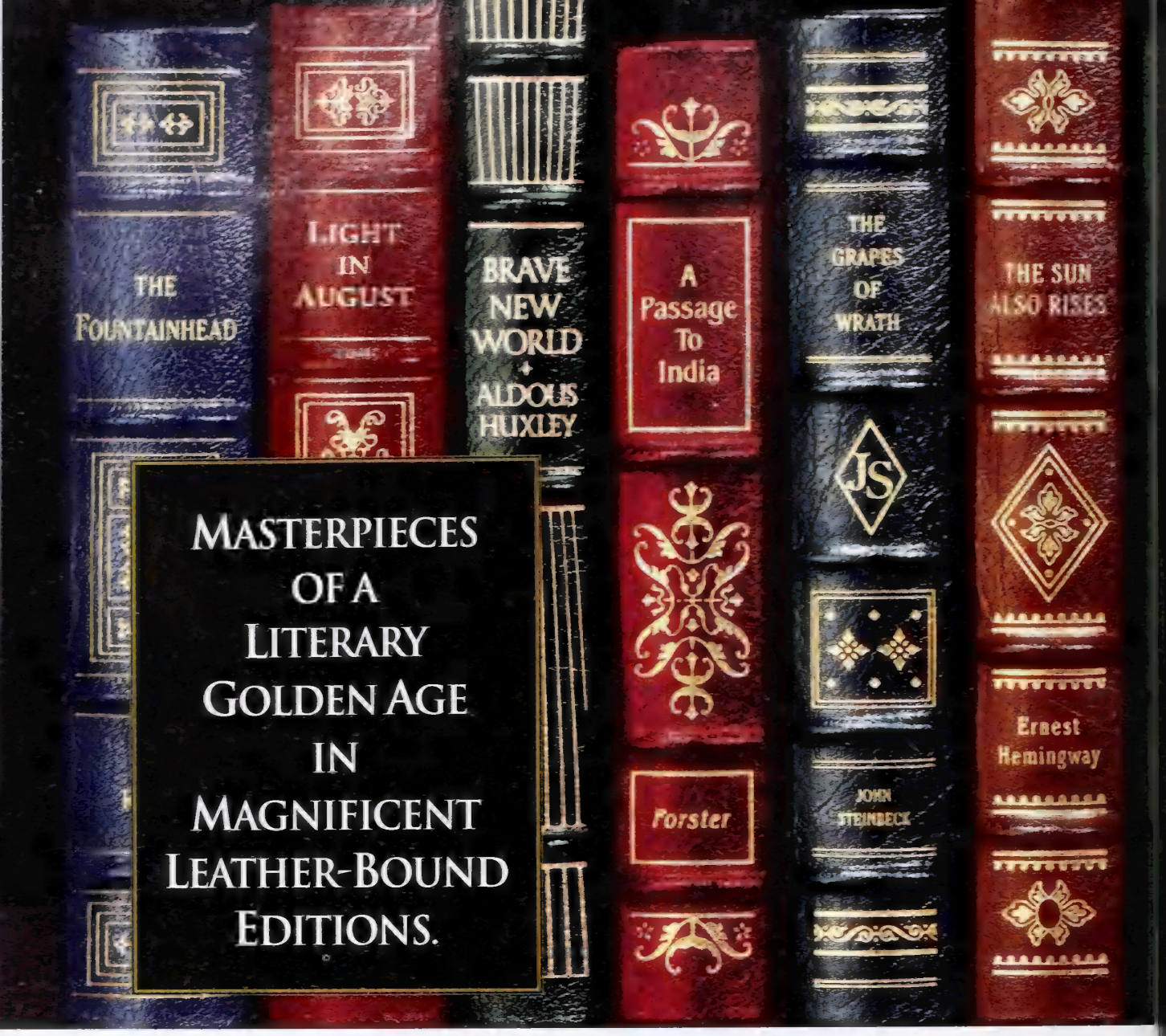




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Twentieth-century women tackled every modern medium, top to bottom: Silver pitcher, 1971, by Lella Vignelli. Florence Yoch and Lucile Council's 1939 production design for Gone With the Wind *included this scene at Tara. Gillette's Sensor for Women razor by Jill Shurtleff, 1993.*

Apart from racial issues, questions of attribution have often been a problem when women designers work in collaboration with men, and the Bard exhibition sets the record straight in several instances where male partners have tended to overshadow their female colleagues. Some label-conscious collectors of midcentury modern may be disconcerted to learn that that a starburst wall clock from the office of George Nelson Associates was designed not by Nelson himself but by his colleague Lucia DeRespinis. Here Lella Vignelli gets solo credit for a 1971 silver pitcher previously attributed to her and her husband, Massimo. Win Anderson is listed as co-designer, with Jack Lenor Larsen, of the Mylar-encrusted Magnum textile of 1970. And Robert Venturi's iconic plastic laminate Queen Anne chair for Knoll is ascribed to him and his partner-wife, Denise Scott Brown, for the first time since its creation back in 1979.

Another revealing tendency that Kirkham discovered in assembling this show is how an increase in the number of women in a design profession can result in men's leaving it. At the beginning of the 20th century, interior decorating was dominated by males. But as more and more women took it up—including some, like Sister Parish, who began decorating for friends during the Depression to supplement her husband's diminished income—fewer men did. By the end of the century, the vast majority [illegible] interior decorators were female. Though men are not fleeing architecture at the same rate, the number of women in the profession has skyrocketed since the 1970s, when educational opportunities were fully opened to them. But there are a few holdout fields in which the gender ratio remains wildly disproportionate, especially product design, which today is so closely linked to male-dominated high-tech industry.

The question of gender politics aside, there is a great deal of visual pleasure to be gained by a leisurely tour through "Women Designers in the USA." Particularly strong are the entries in landscape design, including a Philadelphia Main Line estate by Beatrix Jones Farrand, a niece of Edith Wharton's, whose professional attainment in her chosen work was no less distinguished that that of her novelist aunt's. Much more motivated by social conscience was Marjorie Sewell Cautley, who designed the landscape design for Radburn, New Jersey, a revolutionary new town laid out by architects Clarence Stein and Henry Wright in 1928. Instead of chopping up the community into a welter of fenced private yards, Cautley, Stein, and Wright created sweeping tree-shaded commons inspired by the principles of America's landscape genius, Frederick Law Olmsted.

Consensus is more likely to prevail with historical distance. Who would challenge the importance of Frank Lloyd Wright's Arts and Crafts protégé Marion Mahony, or Julia Morgan, pioneering architect of Hearst Castle? But the first decades of the 20th century as defined by this show are likely to raise some lively debate. For every obvious honoree—Vietnam Veterans' Memorial architect and furniture designer Maya Lin, fashion and lifestyle superstar Donna Karan, graphic goddess Lorraine Wild, and mod hatter Patricia Underwood—there are a dozen others whose claims to fame have yet to be cemented.

But that's the fun, and indeed the serious purpose, of catchall exhibitions like this one: questioning who's there, who's not, and why, the dialogue of design is given new immediacy. Rather than decreeing a new pantheon, "Women Designers in the USA, 1900–2000" encourages us to look beyond the neatly circumscribed borders of our cultural landscape, and in doing so prompts us to discover something more in ourselves. ■



"Women Designers in the USA, 1900–2000: Diversity and Difference," Nov. 15–Feb. 2001. The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, 18 West 86 Street, New York; 212-501-3000.

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HELLO, DOLLY!

After turning store mannequins into an art form, Ralph Pucci went on to build a design studio that nurtures creativity in everything from photography to furnitu

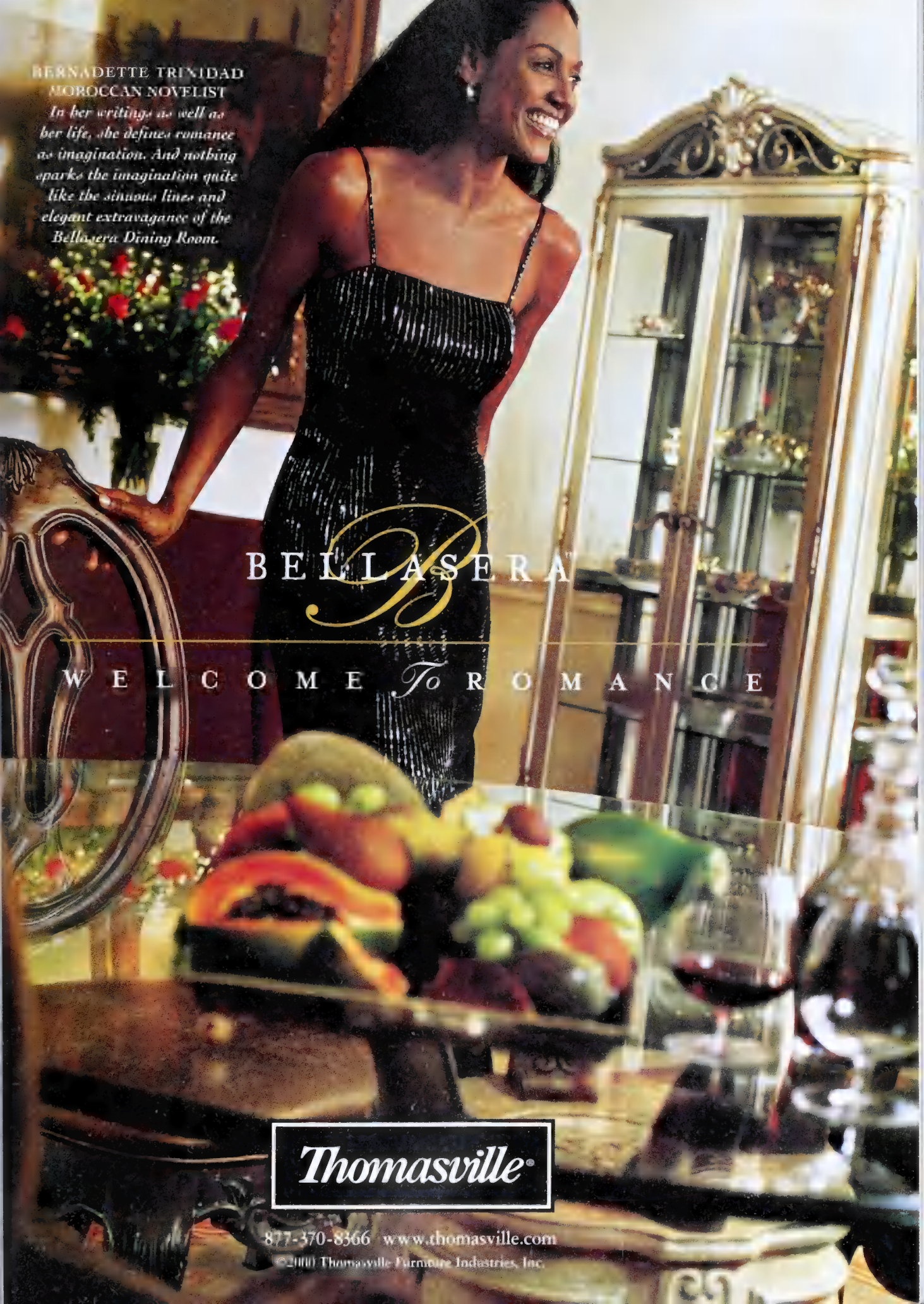
By Christine Pittel

No one had ever designed a mannequin doing handstands before. But Ralph Pucci had an idea—why not jettison the wigs and false eyelashes and sculpt a streamlined athletic figure caught in mid-motion? It was 1978, Bruce Weber was shooting heroically muscled young men, and our current obsession with the body beautiful was just beginning. Picture twelve fiberglass cyclists hunched over their handlebars and barreling down a store aisle toward you. The first buyer to see them loved the concept and Pucci, who was just helping out in the family business after graduating from college, forgot about the job he had planned in journalism. "I saw an opportunity," he says, "and my father, who had started out repairing mannequins as a sideline, encouraged me to take a chance."

The company built a reputation for originality, when Barneys New York commissioned Parisian desig Andrée Putman to do the interiors of their Chelsea store, sent her over to Pucci to develop a mannequin. "Norma would never touch that kind of object," says Putman, " Ralph was so charming and wise and modest that we imm ately became friends." At the store opening, Pucci watc hip clothier Stephen Sprouse hobnob with Andy War and was struck with a pivotal insight. The worlds of fash and art were intermingling. Wouldn't it be fun to ask designer Anna Sui or artist Kenny Scharf to cross over create a mannequin?

Meanwhile, Putman suggested that Pucci turn hi

***The Pucci point of view:** Ralph Pucci, clockwise from above left, next to mannequins designed by Robert Clyde Anderson dressed by William Calvert. C[illegible] in front of Christopher Farr rug. White chairs and sofa by Spencer F*


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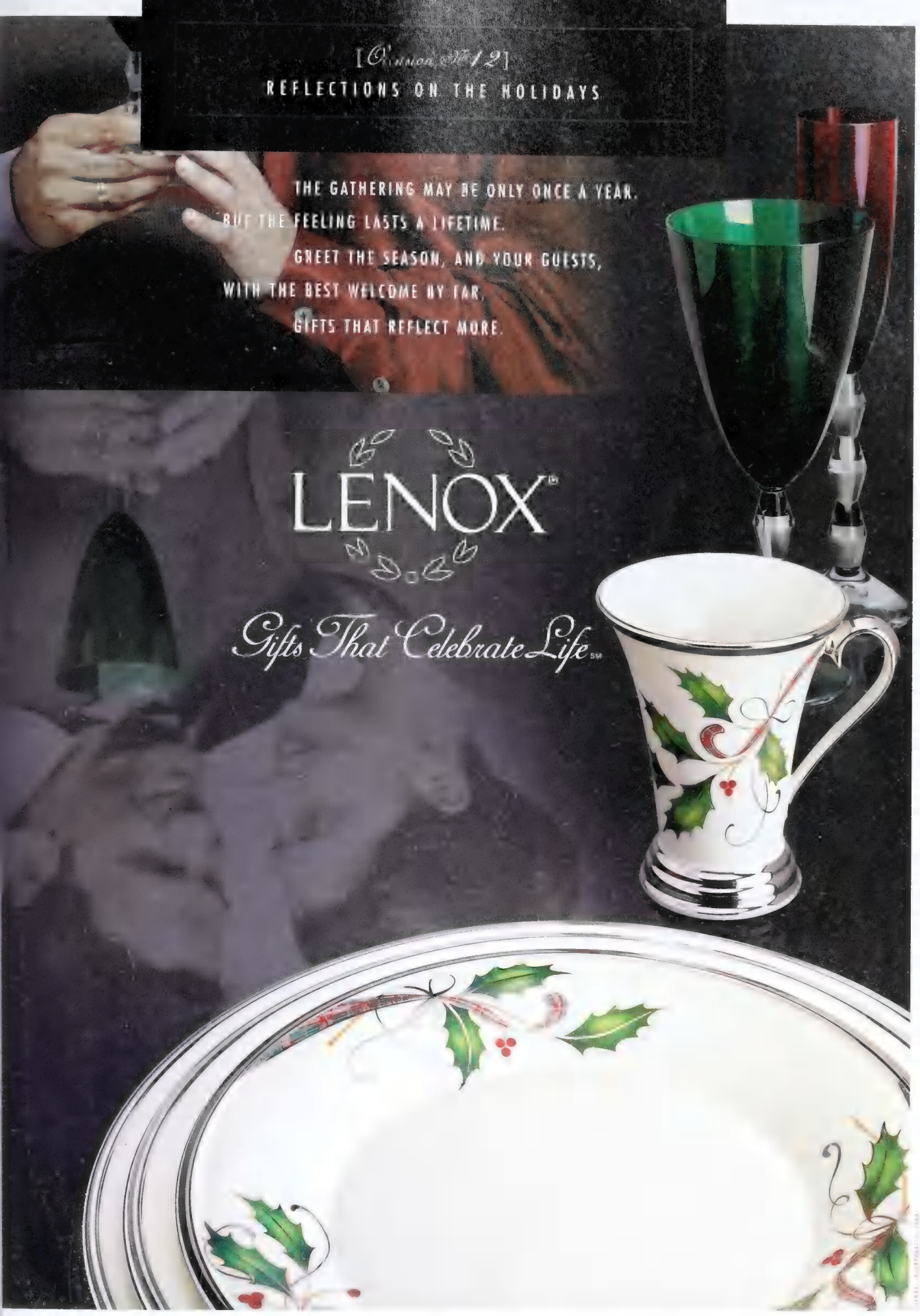
eye to furniture as well. She thought his downtown-Manhattan showroom a better place to present her collection for Écart International than the usual uptown stores. The first day her pieces were on his floor, Pucci sold $200,000 worth to a buyer who had come in for mannequins but also wrote another check.

Pucci had always admired the young American designer Chris Lehrecke, who brought out the natural power and beauty of wood with only the subtlest interventions, so he drew him into the fold. On a trip to London, he spotted Spencer Fung's starkly geometric chairs and tables and signed him up too.

In a vast new Flatiron District showroom, with windows stripped down to the metal and walls peeled back to the brick, Pucci introduced each new line with a party. People sipped vodka and made themselves comfortable on the furniture, arranged with plenty of space around it as if each piece were a work of art—just like the photographs by up-and-coming talents exhibited on the walls. Was this a furniture showroom an art gallery? Pucci found himself occupying an excitin blurred aesthetic zone.

Just one flight down are the mannequin workroo where disembodied arms and legs hang from racks and cra men paint eyes and mouths on heads held in their laps. Tw a year, Pucci still introduces a new collection of figures, signed by artists like Maira Kalman, and dressed for the oc sion by young fashion designers (Todd Oldham was one of prescient early picks). This fall he takes his operation one further. For the first time, he will actually be manufactur not just representing, Andrée Putman's latest line of furnit "I knew I could do it," says Pucci. "I simply needed to find right team of old-world craftsmen who take pride in t work." Pucci simply grafts on a new-world "Wow!" factor makes everyone take a look. ■

A twist of [illegible] stands next to a solid teak bench, both by Jerome Abel Seguin. Inset, top left; Patrick Naggar's languid [illegible] on a [illegible] gray rug. Top right: Allegra Hicks's rug behind Chris Lehrecke folding writing table


[Version No. 12]
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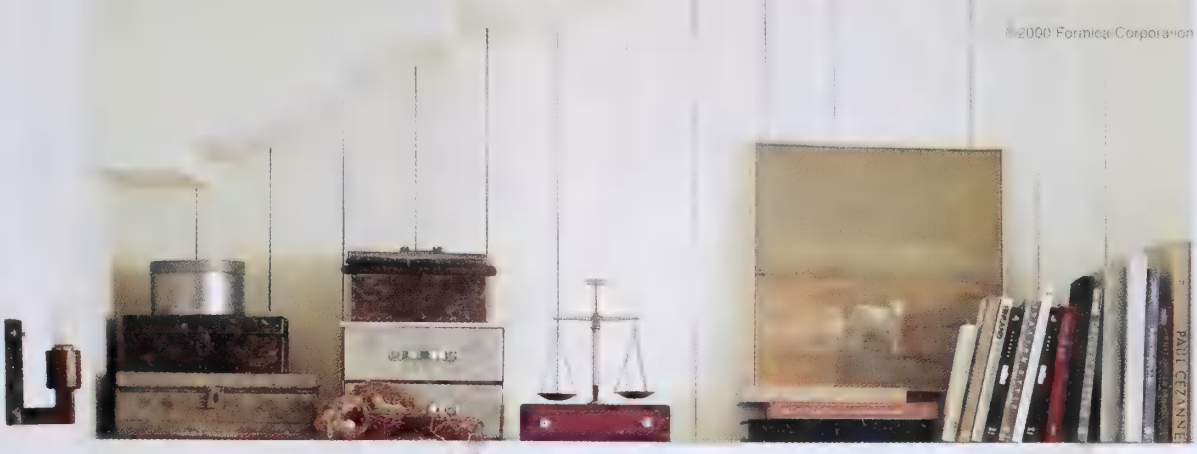
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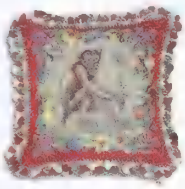








This pretty picture is different from all the others in this



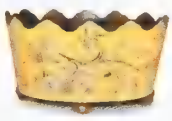
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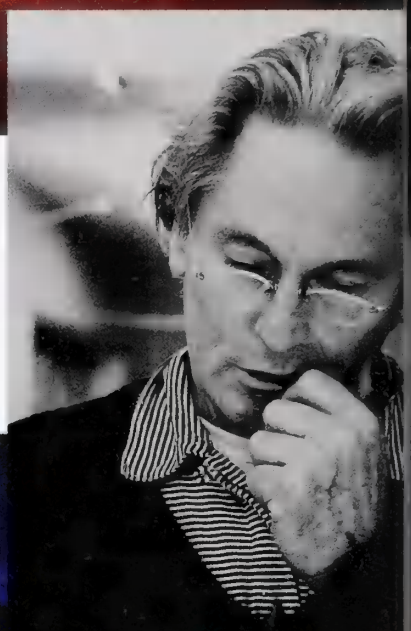
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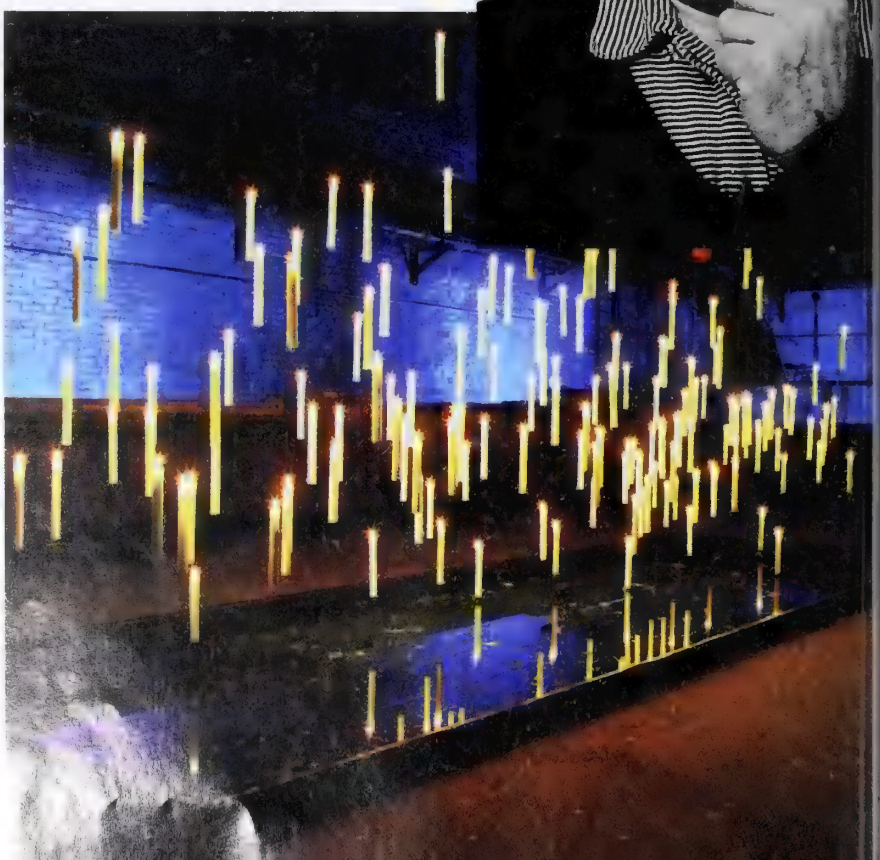


LIGHT OPERA

The virtuoso German lighting designer Ingo Maurer treats the medium with delectable insouciance

By Christine Pittel

Not since Billie Holiday sang here in the 1930s has Manhattan's Alhambra Theater witnessed so many sparks in a single evening. Guests at last spring's "Harlem Lights" gala stepped into an enchanted space, where Ingo Maurer, the Merlin of the lighting world, painted the air in the derelict show palace with lumens. The 68-year-old German designer suspended scores of candles like magic wands over a shallow reflecting pool and en- *(Continued on page 137)*



A cement floor (top) that ignobly slices the historic Alhambra auditorium in half becomes a color field under an aluminum heart rayed with Lucellino light bulbs on goosefeather wings. Ingo Maurer (center right) hung wax candles on wires over water to make an aqueous cathedral of light (right).

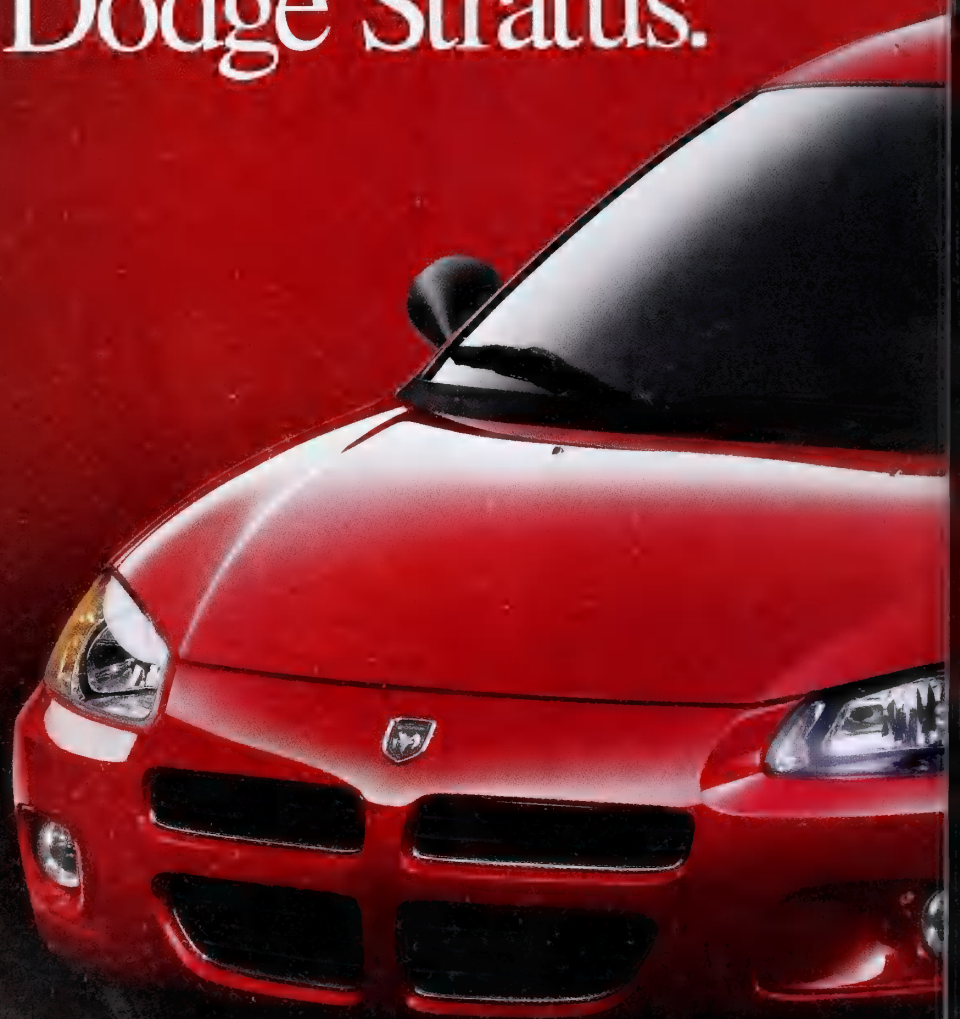


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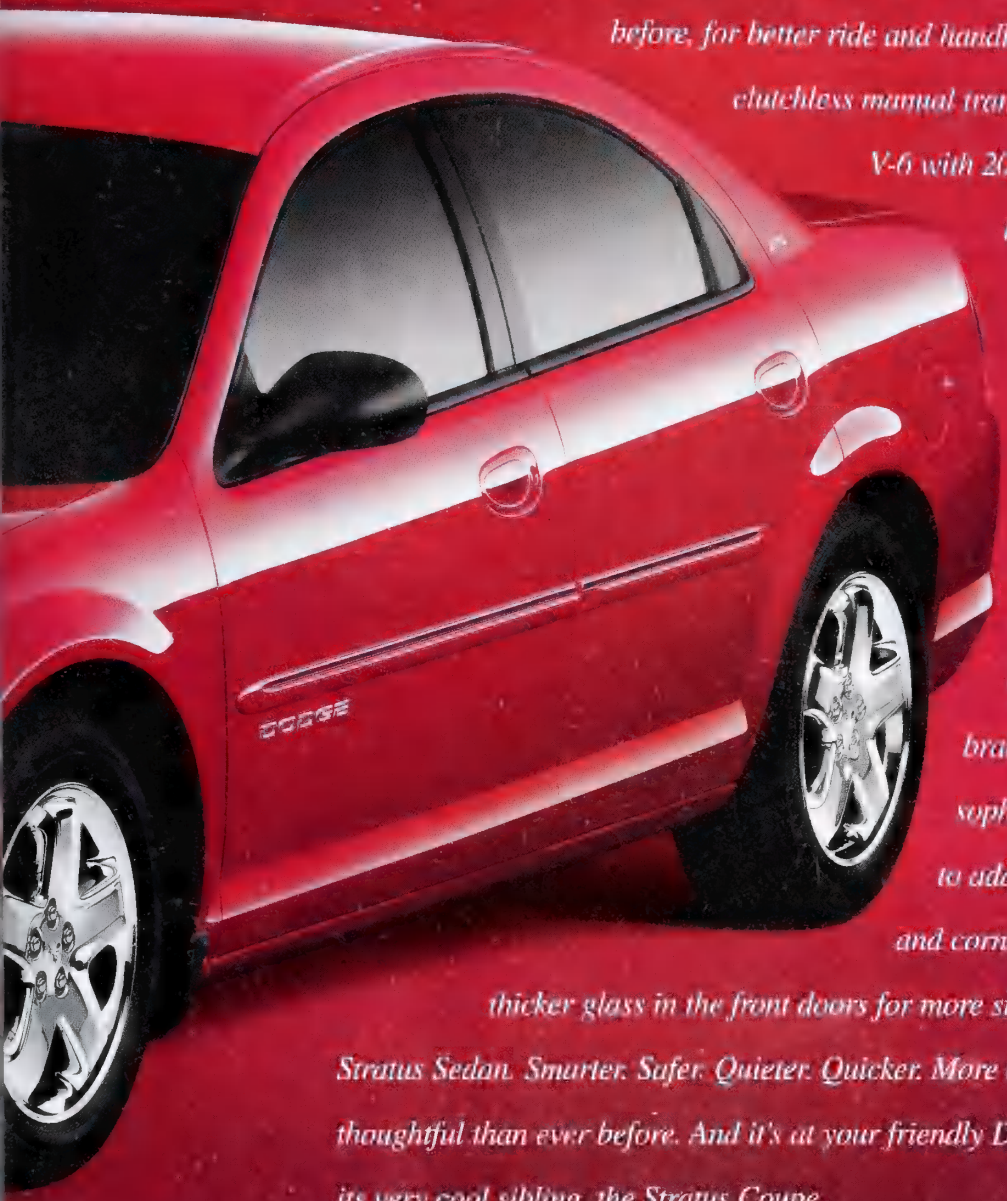


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Continued from page 132

led a large heart-shaped chandelier
halo of fireflies that mutated into
hearts when seen through special
ographic glasses. Maurer put soul
k into the decaying space. Peeling
t never looked better.

Light may be God's material, but
e 1966 Maurer has been inventing
ways to let there be lighting. At a
e when architects hid bulbs in coves
recesses, Maurer brought fixtures
ter stage, designing them in the
pe of ostrich eggs, nun's habits, and
loding chinaware. Maurer readily
ndoned straight lines and linear
king to embrace irregularity and
nce—winged bulbs fluttering across
ns like moths dodging leaves in a for-
"I look for lightness, for *light* light,"
ays. Some fixtures evoke a freshly
ersed constellation, and others have
concentrated elegance of a Brancusi



pture split with illuminated crevices.
ke a mysterious light that follows us
plays tricks, like a very nice spirit."

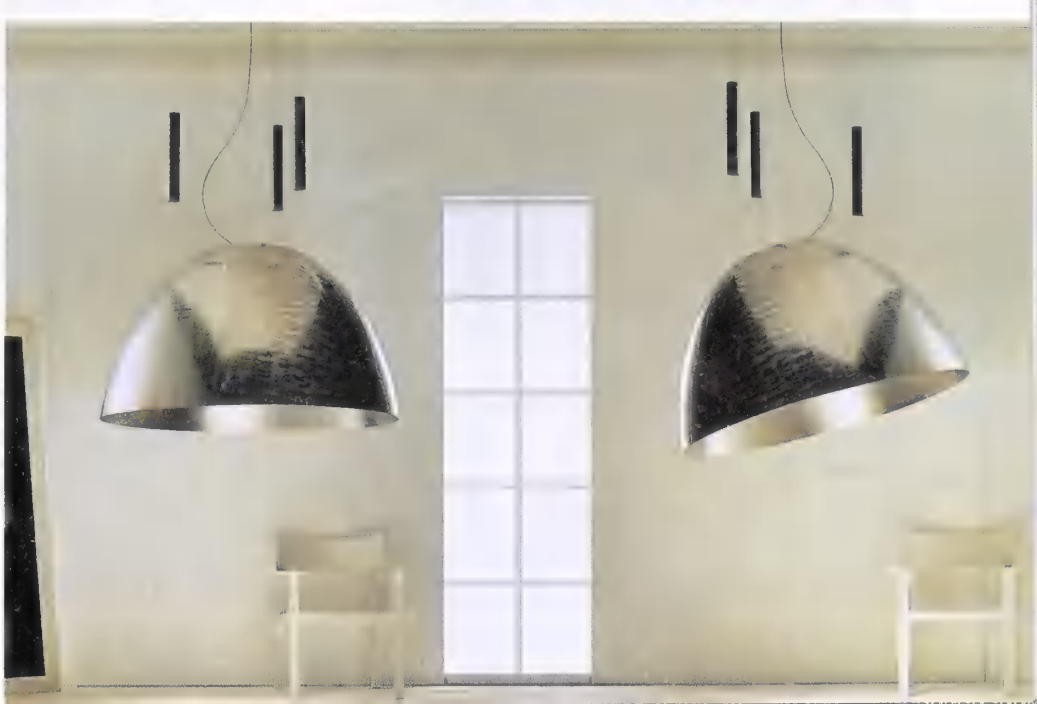
Besides designing strange and
utiful objects, Maurer, like a latter-
Matisse, plays with light itself. He
s and splashes it onto walls and floors
vanescent pools: light and its corol-
shade, are the clay he shapes. "I
er ephemera to the static quality of
ething that lasts forever," he says. In
time of Edison, dispelling the dark-
seemed a feat of magic. Maurer has
pred that excitement. People can't
for nightfall to flip on the switch. ■







At the Harlem gala, Zettel'z 6 (left), a memo pad caught in a windstorm. Hidden halogen lights reflect off Red Ribbon (top). A one-off piece for Issey Miyake's London store (right). Fly Candle Fly! (above). Exploring Alice-In-Wonderland territory, Maurer inflates conventional shapes to "Eat Me" proportions (below).





LILY PAD

A hip California-base design studio with the unlikely name of "fr is changing the shape of the future for high-te consumer goods

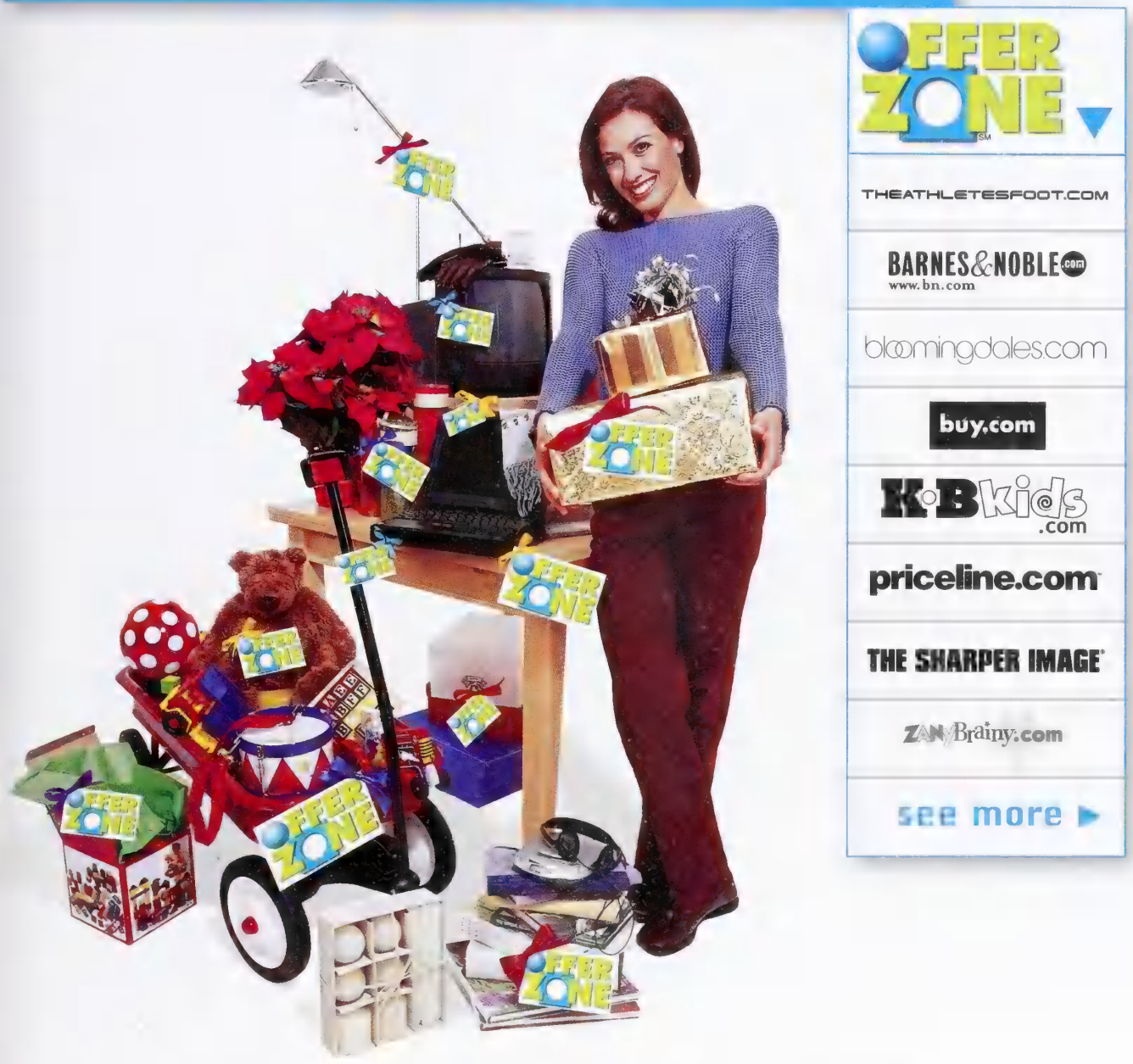
By Linda Dyett

In 1969 a young German indus designer named Hartmut Esslinge up shop in his picturesque Black Fo hometown of Altensteig. His first cl Wega, a consumer electronics comp intent on becoming a style-setter, c missioned him to redesign their l Schooled in the Bauhaus ethos—sir forms, modern industrial materia Esslinger created a television house a minimalist but elegant black-and-s plastic pedestal box with beveled ec revolutionary in an era when n home media equipment was cloake polished wood veneers.

For a maverick from the hin lands, this was an impressive debu and a mere preview of things to co A decade later, when Wega was bou by Sony, Esslinger and his compa initially called Esslinger Design, t Frogdesign, and now frog (the f insists on the lower-case f), gained trée to the international world of e tronic consumer goods. Then in 19 armed with a $2-million-dollar-a- retainer from Apple Computer, t moved its base of operations from G many to California's Silicon Val where it became a leader in develop-

Frog's San Francisco studio is a lo key high tech launching pad. Clockw from top right: The princely logo. Web and product design on view. Standard office attire. Communal w room. Inspiration comes from many sources. Ten-foot-tall windo encircle the former factory space.

americanexpress.com


OFFER ZONE
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OFFER ZONE

ing the look and feel of a whole new generation of products.

Although frog's disarming inventiveness is evident in such diverse objects as dentists' chairs, glass-windowed toasters, and ice-hockey blades, it is in the pace-setting electronic gadgets and digital accoutrements designed for Apple, Hewlett Packard, Philips, Sony, Acer, Compaq, Dell, and other giants that the company's full creativity shines. These latter assignments were set in a universe that was largely free of preconceptions about the shapes, dimensions, aesthetics, and ergonomics of its products. Frog was instrumental in showing that the new electronics could look playful and whimsical—and also recall design history. Esslinger's signature style is something he calls "retro-futurism," a harkening back particularly to products influenced by Art Deco and Art Moderne, such as the dashboard radio in the '54 Cadillac.

Microchip-based devices—the personal computer, the answering machine, the digital camera, the digital video disc, and other multimedia paraphernalia—have changed forever the way we communicate and process information; but it has been the fashioning of the outer casings of these new consumer wares—the way they look and respond to our touch—that has smoothed the pathway of the digital revolution. Industry and design experts agree that Esslinger and frog helped define PC design. Back in the early nineties, Steve Jobs, cofounder of Apple Computer, called frog "the premier design company in the world," a showed the fledgling digital indu how to transform sheet-metal-g boxes into house-trained piece equipment that are attractive to eye and accommodating to the to (Hence the choice of the comp name, a symbol of the magical m morphosis of the ugly and ungainly the handsome and spellbinding.)

VIRTUAL REALITY DESIGN

Now at age 56, heading a staff of with studios in Sunnyvale, San Fr cisco, Los Angeles, New York, A Arbor, Austin, Germany, and Isr Esslinger is nowhere near resting on laurels. At the start of the 21st cent with likely plans to take frog public is changing direction, moving his au company more and more into proc imaging, branding, and website des Among Esslinger's new client wine.com, the Napa Valley retaile which frog designed not only a lucra new website but also a memorable displaying a cartoonish figure cradli bottle of wine in its arms. Other re website clients include the small-g superstore more.com; Micron and I the computer manufacturers; the h ness site Hoover's Online; and *Los Angeles Times*—each site be notable for the ease with which it be navigated.

Not everyone is sanguine ab frog's move into digital space. "T company is transitioning into the h ness of business," argues one indus designer who is wary of frog's new deavors. Even with their bona fides a emerging art and design form, web and branding ventures are regarde many within the traditional proc design industry as questionable vent for a venerable firm that built its re tation on conceiving and creating



Home to one of frog's principal desi offices, San Francisco's South Park also known as Media Gulch—is a former industrial area that has b transformed into a user-friendly epicenter of the digital revolution

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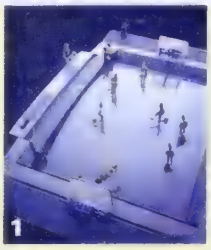
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tangible objects. And while Michael Chanover, a vice president of business operations for frog in New York, claims that the design of virtual and "physical" stores involves the same problem-solving methods, the fact is that the company was never previously involved in store design. Its specialty—the creation of functioning goods to be touched, felt, held, and positioned in a physical world—requires a wealth of knowledge about materials, aesthetics, ergonomics, mechanical parts, and engineering. "Three-dimensional products have to be carefully thought out," says another product designer. "These objects have got to work."

HARD-GOODS FOR THE NEW MOBILITY

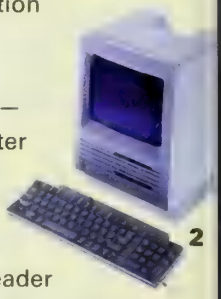
Not that frog has abandoned product design, though it has increasingly turned its attention from desktop PCs to other areas. In 1996, for the German airline Lufthansa, frog created distinctive on-board and in-terminal designs that enhanced the image of a carrier mainly noted for its punctuality. Not only was every detail reworked in the first- and business-class sections of Lufthansa's jumbo jets, but frog also reconfigured all of the airline's check-in counters, lounges, furniture, lighting, and even signage at the Frankfurt airport. These will serve as prototypes for Lufthansa terminal designs in other airports around the world. The idea, Esslinger suggests, is to envelope the passenger in a total experience. "The object cannot be solely to devise new products. The goal must be to design the entire journey."

Holistic strategizing also went into the development of the Ford Think Neighbor, an electrically powered "community" car which debuted earlier this year. At half the size of the VW Beetle, it looks like a golf cart and can be driven by a 12-year-old. (With a maximum speed of 25 miles per hour, this vehicle is intended as an energy-consumption saver for neighborhood errands and sprints.) While Ford was responsible for the cute, (Continued on page 144)


1

THE METAMORPHOSES OF FROG

1. The Sony Trinitron (1975), the first of the flat-fronted TVs, was an early, pre-digital-age indicator of the computer-inspired design revolution to come.


2

2. The Mac SE (1987), one of a series of early Apple PCs—the first marriage of technology and smart home computer design—has a familiar monitor shape that evokes a human head and neck. Working with one of these "was almost like having an unintimidating buddy sitting on your desk," remarks Dan Harden, a former frog project leader who's recently started Whipsaw, Inc., a Palo Alto product design firm.


3

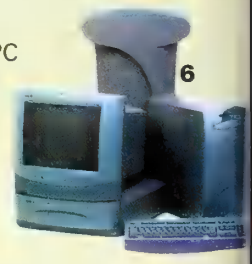
3. The Logitech Kidz Mouse (1988) typifies the whimsy found in many of frog's designs. Built for children's smaller, less dexterous hands, it's shaped like a real mouse. Harden recalls kindergarten focus groups' objection that the tail, initially positioned at the front, "made it look as though the mouse was sucking spaghetti." Frog quickly corrected that error and repositioned the tail at the back. "Really, the kids designed it for us," Harden says.


4

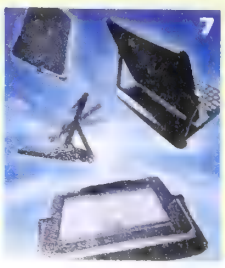
4. The AT&T 1331 (1990) lays claim to being the pioneer of microchip-driven answering machines. Here was a whole new product category, and an architectural feat at that. Containing no moving parts, it was designed to stand vertically, thereby sparing valuable desktop real estate. "With the controls sequentially lined up at the top, the 1331 introduced computer themes into the telecommunications world," says Harden.


5

5. The Würthner t'Blade, designed for professional hockey players (1995), is made of metal so thin that it heats on impact, melting ice and increasing the skater's speed. Here's an example of frog's out-of-the-box thinking: Taking a traditional, time-tested product part and vastly improving its efficacy with a subtle millimeter change.


6

6. The asymmetric, beautifully sculpted Acer Aspire PC (1996), in rich, dark colors, was one of the first computers designed specifically for the user, not for technical needs, says Dan Harden. "It's very analog—compatible with a person sitting at home in pajamas."


7

7. The Vadem Clio (1998), now part of the Sharp product line, is a portable PC with a rotating display that allows it to function in three ways–as a laptop, a tablet, or a presentation display.


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TEA AND SYMPATHY

Japanese teahouses inspired a modernist Connecticut house originally built by an architect for his own family and now sensitively renovated

By Craig Kellogg

Ten years ago, when Susan Leaming and her husband, Eric Pollish, decided to move their base out of Manhattan, they inspected several reproduction Colonials in New Canaan, Connecticut. But instead of a faux manse, they purchased something authentic: a midcentury-modern house that architect John Black Lee had built for himself in 1956. It's one of many similar glass boxes erected by designers such as Marcel Breuer and Philip Johnson after World War II, when the town was a mecca for modernists escaping New York City.

"I was trying to show that a modern house could be lived in successfully by an American family," Lee explains today. At just under 2,000 square feet, the efficient little building comprises only seven rooms. A high-ceilinged kitchen, dining, and living space is flanked to the east and the west by pairs of bedrooms. Between each pair, squeezed a skylit bathroom.

Even though the structure fallen out of plumb, the Pollishes l the plan and never considered tea Lee's house down. Rather they repair refinished, or replaced nearly everyt you can see or touch. Installation cluded expensive low-voltage spotli Philippe Starck bathroom sinks, black slate tiles on the galley-kitche

The once-white exterior of John Black Lee's 1956 modernist house (top) is now painted gray-green; four bedrooms flank th central kitchen, dining, nd living space. Renovation included replacing wood porch columns with delicate metal uprights Pivoting stainless-steel-fram in the living room (above right) replaced Lee's original aluminum picture window (above l

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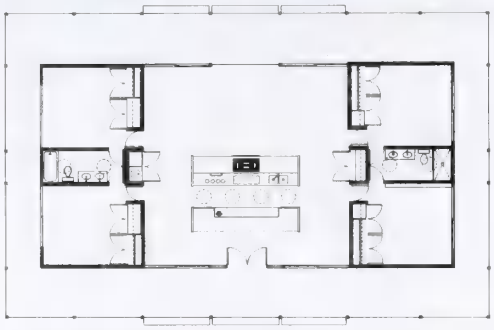
TAHOE

LIKE A ROCK

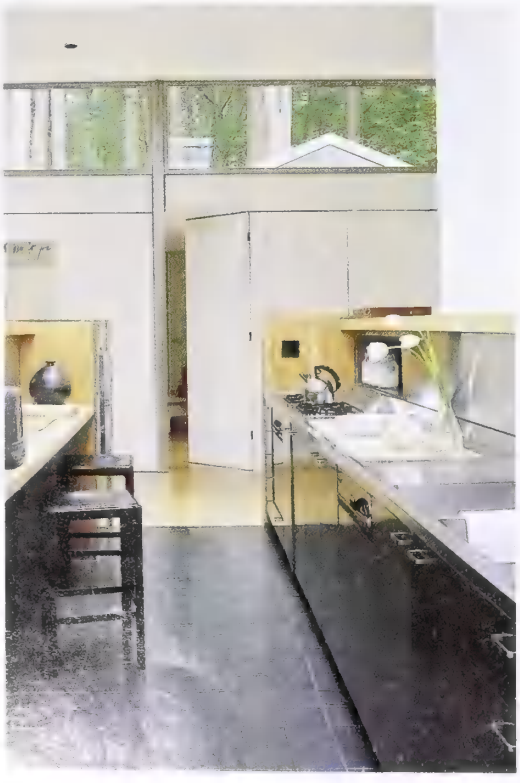
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In contrast to the original plan (right), windows with wallpaperlike views in each of the four bedrooms now extend to the corners of the house (above). Old (below left) and new (below right) shots of the kitchen show how raising the roof enlarged Lee's wraparound clerestory.







floor. More substantively, Toshiko Mc their young Japanese architect wl teaches at Harvard, had wood por posts replaced with high-tech-looki columns: skeletal T-shaped upright made of stainless-steel plate sandblast for an extremely matte finish. Inter columns were lengthened and rei forced with similar metalwork so t ceiling of the large central room cou be raised a crucial 18 inches.

Enlarged clerestory windows a cend to the new ceiling, capturing vie of old pines. These trees were Lee's ins ration for the sylvan pavilion's indo outdoor Japanese-teahouse aesthetic. E where aluminum-framed sliding gla windows once evoked paper shoji pane today Mori's stainless-steel glass doo swing like weather vanes on pivot hing

Lee's original sliding doors ha been reused in a freestanding glas walled garage, parked in the front ya at the edge of the pine clearing. St comparing the renovated house wi photographs of it published in 1964 the *New York Times* induces a stro sense of déjà vu. "That's because ther really nothing to it," says Lee modest "I made walls to shape the air insi The style comes from the people w live there, but the architecture is ha to lose." ■

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IMAGE BANK

Benefit photography auctions are more than good causes; they are an affordable introduction to collecting

BY RAUL BARRENECHE





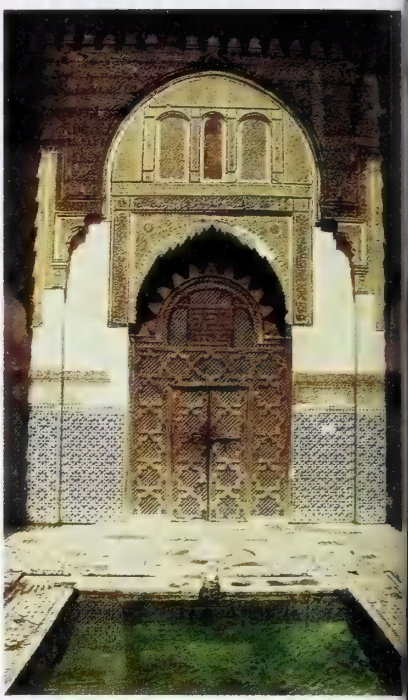
These days donation-hungry charitable organizations, cult institutions, and educational establishments don't limit t fund-raising to the social set. Worthy causes from the Starl Children's Foundation, Friends Without a Border, and Fri in Deed to the Parsons School of Design are putting on tions of photographs—all donated by generous artists their galleries—to draw contributors from all walks of

"They're a great way to find out what's hot in the p tography world," says Kate Menconeri, program director of Center for Photography at Woodstock, New York, which l its 22nd annual photography auction in October. "Plus prices are lower than commercial galleries might charge."

Recent auction offerings, clockwise from top left: **What M Art, Art?** ***by Duane Michals;*** **Halston Headdress,** ***from a 19 issue of*** **Harper's Bazaar,** ***by Martin Munkacsi;*** **Ideal Laun** ***by Arthur Leipzig; and*** **Boy With Hood** ***by Kurt Markus***


SWAROVSKI
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(At $200 to $5,000, many of the prints are an absolute steal.) "Since everything's donated," she notes, "all the money goes to charity."

Like many photography benefits, the Woodstock center's events mix up-and-coming photographers with old-school virtuosos like Berenice Abbott, Walker Evans, and Edward Steichen. You'll also find images at many auctions from living legends like Herb Ritts and William Wegman. At its fifth photo auction and sale last June, New York–based Friends in Deed, a charity cofounded by director Mike Nichols, sold works by Bruce Weber and Cindy Sherman.

Some organizers prefer curatorial formality, such as last October's benefit for Room to Grow, in which the prints were selected by Rick Wester, Christie's international department head for photography, along with the benefit's cochair, actress Uma Thurman. Other groups go for informality, like the Starlight Children's Foundation's one-night-only exhibition and sale last spring of travel photographs by the gifted amateur Michael Clinton: 140 prints were sold, raising $30,000. "People respond to these photos," says Clinton. "It's in our DNA."■





More finds, clockwise from top left: Shell *by Sheva Fruitman;* Courtyard, Marrakesh *by Michael Clinton;* Dalai Lama (Hands) *by Herb Ritts; the young Audrey Hepburn by Sid Avery.*

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THE RULING GLASS

The exuberantly shaped, richly colored, and inventively etched art glass by the protean Frederick Carder of Steuben is again a collecting passio

By Martin Filler





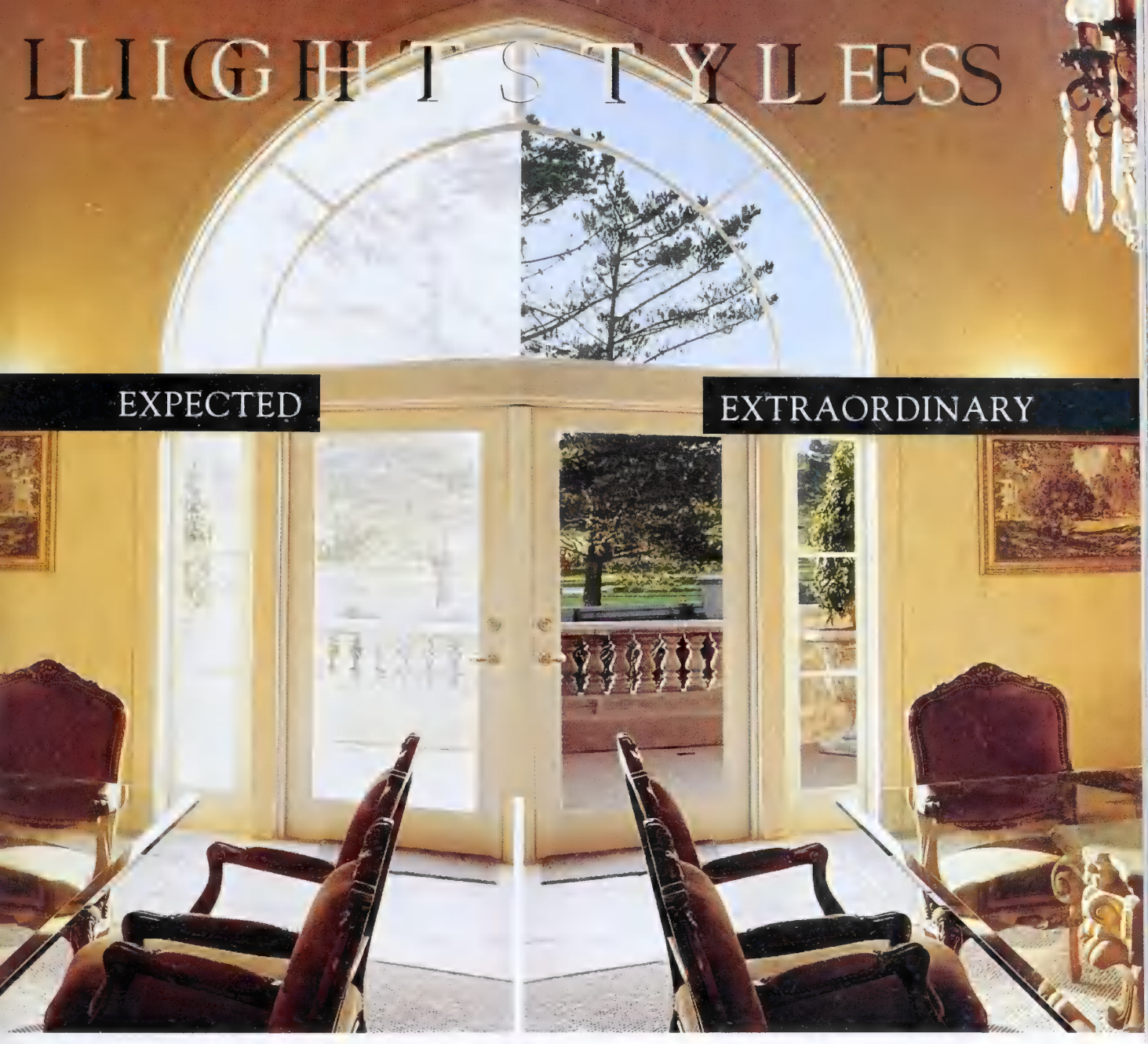
Examples of early-20th-century colored Steuben art glass designed and made by Frederick Carder, from the extensive collection of New York attorney Audrey King Lipton, clockwise from top: Quartet of Grotesque vases and bowls in Amethyst and Flemish Blue shading to crystal. Three rare examples—Rose Quartz acid-cut-back vase, Art Deco Gazelle and Hunter vase of gold ruby glass acid cut back to Cintra, and Rosaline center bowl with Alabaster handles and stem. Celeste Blue Cluthra flask vase with crystal handles. Gold Pink Cintra Chrysanthemum vase and Rosaline over Alabaster acid-cut-back vase.



In the collection-crammed apartment of New York attorney Audrey King Lipto nothing stands out more brilliantly than her dozens of pieces of colored art gl made for Steuben between 1903 and 1933 by the British-born master craftsm Frederick Carder. On the twiglike black wrought-iron étagères that John Rym designed to display these treasures, their sensuous forms and saturated tones—li cious honey golds, bright berry pinks, cool melon greens, and deep viney purples—look like exotic fruit ripe for picking.

Carder was the great eclectic of 20th-century glassmaking, and like t British Empire of his youth he boldly took whatever he wanted from c tures around the world. If Chinese or Islamic or Venetian glass w beautiful and sought after, then there was no shame in trying to co and outdo it. But he always gave his designs an up-to-the-minu twist and never did straight reproductions. During his amazi eighty-year career—he worked longer than his prolific contemp rary Frank Lloyd Wright—he remained open to new ideas. A though there is no single, readily identifiable Carder style, dazzling virtuosity is the unifying hallmark of his work.

Born in Staffordshire in 1863, the precocious Carder go first-rate technical education, studying art, chemistry, electric and metallurgy, which gave him a full command of his mediu At 17 he went to work for Stevens & Williams, England's prem makers of fashionable and costly cameo glass. By the end of the



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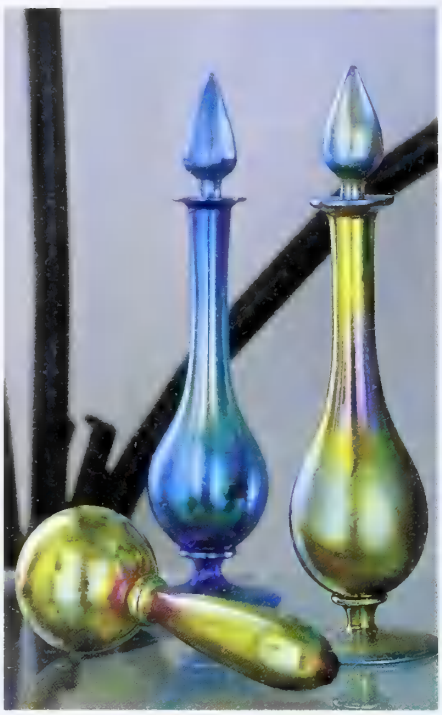
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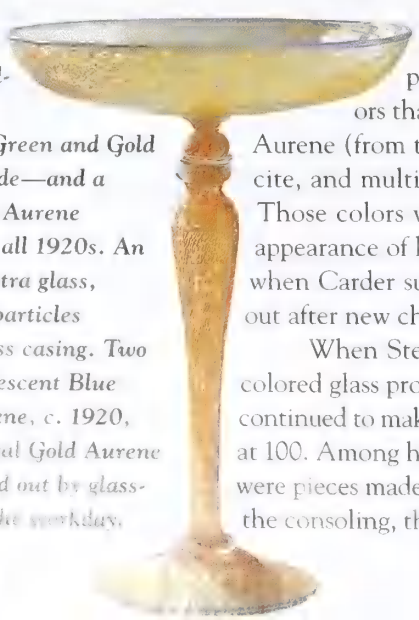
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Extraordinary examples abound in Audrey King Lipton's cache of Carder for Steuben, clockwise from top left: Ivory vase is deeply carved with acid-cut-back, but matching candlesticks are blown glass. Among Carder's many influences was Venetian glass, seen here in two brocade-patterned acid-cut-back vases—Blue Aurene over Pomona Green and Gold Aurene over Yellow Jade—and a Murano-inspired Gold Aurene twisted stem compote, all 1920s. An elegant compote of Cintra glass, c. 1917, with colored particles suspended in clear glass casing. Two perfume bottles in iridescent Blue Aurene and Gold Aurene, c. 1920, and, at left, a whimsical Gold Aurene stocking darner, turned out by glass-blowers at the end of the workday.



century he went head to head with the period's greatest glass artist, Louis Comf Tiffany, and also absorbed much from the Art Nouveau glass of Émile Gallé. Sen the United States to study the American glass industry in 1903, Carder accepte business magnate's offer to set up Steuben as a manufacturer of luxury colored glass in Corning, New York.

During Carder's glory years at Steuben, he enjoyed complete creative aut omy. Because the experimental effects he sought were so diffic to achieve and the failure rate was so high, many of his pieces w produced in extremely small quantities. The eye-catching new c ors that he devised and then endowed with romantic names—iridesc Aurene (from the Latin word for gold), flowery pink Rosaline, milky white C cite, and multicolor-flecked Cintra—became watchwords among connoisseu Those colors were often etched with acid to simulate carving, or to give t appearance of hand-cut cameo glass by exposing differently colored layers. Ev when Carder succeeded at such feats, he grew bored with repetition and stru out after new challenges, making a number of his designs exceedingly rare.

When Steuben perfected a clear crystal in 1933, it phased out commerc colored glass production but kept the retirement-age Carder on as art director. continued to make limited-edition art glass of all sorts until four years before his de at 100. Among his final works, inspired by the intricate caged glass of the Roma were pieces made using the ancient lost-wax casting method. On them he inscril the consoling, through in his case debatable, motto: "Life is Short, Art is Long."



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LIVING IN SKIN

Leather is a luxury to love and use. Care for it sensibly and it will age as gracefully as you do. Keep it off limits to harsh cleaners, direct sunlight, and anything with sharp claws

By Linda Dyett

It's the new cashmere. After a period of being slightly démodé, leather, the traditional covering for club chairs and gilt-edged books in fusty English libraries, is suddenly in demand as the drapable, touchable, sensual fabric *du jour*. Having made a spectacular reappearance on the Paris, Milan, and New York runways last year, animal skins have become the major source of news (think Versace python pants and Ralph Lauren polka-dot bikinis) in an otherwise low-key fashion season. Naturally, the trend has moved into home furnishings too, "which always, subconsciously, follows fashion," says Sabrina Schilcher, owner of Salon Moderne, a chic New York shop whose current offerings in leather include gold ottomans. In innumerable colors, today's most elegant hides cover sofas and footstools, tables, and desk tops (not to mention the myriad accessories on them), and are even making a strong showing on our floors and walls as well.

Beyond its seductive aroma and inviting touch (after all, we're talking about skin against skin), leather has impeccable pedigree that runs from p history through Hermès saddlery a Aesthetic Movement sofas to Mies beds and Eames lounge chairs. Here is instant heirloom material that, if overly processed, obligingly "develops attractive patina and matures with surroundings," says John Edelman, v president of Edelman Leather, based New Milford, Connecticut, and fam for its leather floor tiles.





Salon Moderne's Sabrina Schilcher (above) amid new leather brights and pastels. Left: At the Friedman & Vallois Gallery: a 1940 Dupré-Lafon sycamore desk with Hermès leather container-box drawers; a 1928 Ruhlmann macassar-ebony armchair with Havana-colored leather.

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cess, which preserves
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ns Gary Crouthamel,
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ons, a nationwide spe-
ist in repairs and re-
shing. The majority of
es, which are nicked
scarred before they
e the animal's back,
tanned quickly (in a
ter of hours or days,





Edelman Leather's hand-finished herringbone floor tiles, above, in Rust and Natural with wild boar texture; Ad Hoc stitched leather pillows, left.

her than weeks or months) with
me salts. Afterwards, flaws are hid-
under layers of pigment, which also
e to cover the hides' natural color.
op it off, such skins get "a poly-
hane finish that's like a vinyl coat,"
Michele Costello, a New York
her restorer who uses archival tech-
ues. As a result, these workaday
es of leather are often less than lush
he touch, and may eventually stiffen
age. But they're eminently durable
he smart choice for those with young
dren, unruly pets, or active home-
rtainment schedules.

Far more beautiful to the eye and
suous to the touch are what are
wn in the trade as "naked leathers."
se are finer hides, from coddled cows
graze in pastures (mostly in Ger-
y and Scandinavia), where the trees
pruned high, and barbed wire fences
taboo, thus minimizing the number
kin-scarring injuries. When these
s are treated, slowly and with gen-
preservatives, they're also anointed
moisturizing oils that provide "give" and resiliency, which is very important if they're to be used on much sat-upon items like sofas and chairs. In addition, the finest hides are left without a protective finish, so they can breathe and age naturally. Even the colorings used on them (natural aniline dyes, which are derived from coal tar, or chemically advanced metal-complex dyes) saturate deep into the material rather than merely sitting on its surface and acting as camouflage. This means that scratches are less noticeable because they don't expose a jarringly different shade underneath.

Naked leathers tend to sacrifice surface durability for beauty. They do acquire a patina, but they're susceptible to staining and fading, too. Crouthemal compares them to a pure silk blouse. "It will look and feel like no other fabric but will also prove hard to maintain." Europeans favor these leathers, while Americans by and large prefer the finished, sealed kinds.

KEEPING UP APPEARANCES

"Good leather can last up to thirty years if you know how to take care of it," says Don Mason, president of Mason Anastasia, a mobile restoration and >

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reupholstery firm based in Freeport, New York. Specific points include:

Keep leather furniture away from the sun. While "sealed" skins can handle about a thousand hours of UV exposure, the finer aniline- or metal-complex-dyed varieties will either lighten or darken in direct sunlight. (Red is the first color to go, turning greenish; black may segue into beige). In addition, notes Crouthemal, sunlight depletes the leather's moisture content.

In a dry environment, have a humidifier in the room so the leather can drink in added moisture.

Once a month, clean leather upholstery with a soft, damp cloth. Anything—newspaper print, blue jean dye, fireplace soot—can leave marks, especially on light-colored hides.



A hand-stitched Hermès bag-in-progress.

DAMAGE CONTROL

Leather has several arch-enemies in the home. Be on the alert for:

Sweat and hair oils. They sink in–especially on unfinished skins. Ask yourself if the time isn't right for an antimacassar revival.

Household detergents. (Windex, Pride, and Fantastic are the most noxious). They're too corrosive for sensitive leather surfaces. Don't use them.

Food stains. They probably won't mar a finished piece. But be cautious and blot up the spill with a paper towel immediately; then wipe with a damp cloth.

You can also try this with anili
or metal-complex-dyed leathers,
chances are it won't work, and the
holstery will need professional clean

Ink marks. Whether from a b
point or a fountain pen, if the uph
stery is sealed and you act within
hours, you may be able to remove th
marks with a white plastic stationer
store eraser. But whatever you do, d
even think of rubbing with a da
cloth, which will spread the damage
ther. On naked leathers, ink marks
permanent.

Scratches from cats. If the leat
is aniline- or metal complex-dyed, yo
in luck: The scratch marks will be
same color as the surface, no matter h
deep they go. Finished leather does
fare so well. Once the lower layers of
skin emerge, their natural color w
show through. Don't try conceal
these marks with store-bought d
Leather colors are too hard to mat

Dogs. According to Mas
golden retrievers are especially prone
tear out basketball-sized chunks of cu
ion during thunderstorms. ("These p
keep me in business," he jokes.) Y
only remedy lies with a restorer, wh
patch up small-scale damage. Larger r
will require reassembling. But for Mas
that's skirting the more basic issue of
misbehavior, which he's addressing
teaming up with a chemist to develo
nontoxic repellent. ■

Continued from page 142

Experts agree frog elped define PC design

npact exterior, frog commandeered e intriguing innards. The traditional shboard has been reimagined as a cusnizable clamp-on rod, featuring butns for a programmable digital horn th friendly greeting sounds—no nks!—and an Internet portal provid- modem voice connection to other ink Neighbors nearby and comput- worldwide. In addition, the Think ighbor is a virtual porch on wheels, h a front seat that swivels to face kwards, while the back seat converts a table top. (All this and e-mail too.) t everyone is going to rush out and this sub-subcompact, but both its erior and interior are setting standds for the automobile's diminutive ure.

Then there's a whole new world of table—even wearable—digital small ds. The German-made Dual Stereo lio boom box (1996), part of a rete-control hi-fi system, is operated by a plethora of pushbuttons, but by big knobs. It's a perfect example of linger's retro-futuristic aesthetic. g's Astralink Clipfone, also introced in 1996, is a cordless telephone t's been reinvented as a colorful clip- "brooch," to be worn on clothing und the home when not plugged into echarging base. At the fore here is a ughtful, playful functionality, also dent in a series of wireless, networked totypes that frog designed in conction with AT&T last year. Included a phone watch with detachable piece-microphone; ski goggles comte with location-specific maps, emercy location system, videocam, stereo adphones, and a full audio entertainnt unit; and a unique travel guide, ped like a powder compact, with a ellite-controlled data communication tem and a videocam: point it at the Mahal, and you're instantly relayed p-background data on the building its surroundings, as well as local din- and shopping suggestions.

(Continued on page 169)

Highlights

special opportunities, promotions, and advertising

Race for the Cure® Help Fight Breast Cancer – Enter to Win

October 2000 - November 15, 2000

Ford invites you and a guest to enter to WIN a six-night, seven-day trip to Hawaii! Your trip includes flight, hotel and registration fees. To participate in the Komen Honolulu Race for the Cure® event, register online today at www.fordvehicles.com/fordforce.

Sacred Heart Schools' Antiques Show

6250 North Sheridan Road
Chicago, IL
October 27-29, 2000

Sacred Heart Schools' will host their 8th Annual Antiques Show, featuring fine antiques from across the globe. At a morning tea on October 27th, Carolyn Sollis, Executive Editor of *House Beautiful*, will moderate a panel of three notable Chicago designers discussing how to decorate with antiques. The weekend also includes a Preview Party on the 26th and a New Collectors Night on the 27th. Proceeds from the show will benefit the Schools' academic and scholarship programs. Please call 773.262.4446 for tickets and more information.

Entertaining By Design

Laguna Design Center
Laguna Niguel, CA
November 3-4, 2000
10:00am - 4:00pm

Join *House Beautiful,* the Laguna Design Center and the Philharmonic Society of Orange County for two days filled with fabulous new ideas on stylish entertaining. Guests will have the opportunity to test drive a Chrysler and receive a complimentary copy of a *House Beautiful* design book. To receive an invitation, please call 949-643-7147.

Drexel Heritage Home Inspirations

174 E. Winchester (6400 S.)
Murray, UT
November 9, 2000
7:00 - 9:00pm

You are invited to view the current and classic Drexel Heritage collections and attend a presentation on "The New Trends in Design" by a *House Beautiful* editor. As part of the evening's festivities you will have the opportunity to win $1000 towards Drexel Heritage merchandise. To RSVP, please call Danielle at 801-892-3444.



"Stairway for the Stars" Tabletop by Lalique in Holly Hunt Chicago. Winning tabletop display, Celebrations at Home 1999

Celebrations at Home

The Merchandise Mart
Chicago, IL
November 15-18, 2000

"Celebrations at Home" returns to The Merchandise Mart in Chicago, November 15-18, 2000. Elegant tabletop displays and showroom vignettes in the usually closed-to-the-public showrooms highlight the event. Celebrity culinary demonstrations and musical performances add to the excitement. A highlight of the event will be an informative and interactive seminar with Joe Niermann of Niermann Weeks on "Personalizing Your Space." On Thursday, November 16th, he will offer not-to-be-missed advice on how to make the ordinary extraordinary. For complete information on "Celebrations at Home" or to receive an invitation to the preview party, call 800-223-7114 or go to www.merchandisemart.com.

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Tis' the Season

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Click on HBHighlights.com for *House Beautiful* advertiser and special event opportunities.

ROCK STEADY

Russel Wright's house si on solid stone foundatio but needs preservation

By Dan Hofstadter

Fifty miles up the Hudson River fr New York City lies Manitoga, the syl estate of the American designer Ru Wright (1904–76). When Wright, w is best remembered for his popular m ernist tableware, found the property 1942, it was disfigured by 150 years logging and quarrying. But during quarter century he spent on its 80 ac Wright carved out a garden of for footpaths, diverted a stream to creat waterfall, flooded an abandoned qua to form a pool, and with the archit David Leavitt created a magical, grot like house, which he called Dragon Ro

Built on eleven levels, Drag Rock reflects the Ohio-born Wrig initial training as a theatrical set signer: Its stairs are carved out of stone on which it rests, and its ceilin supported by a thirty-foot-tall cedar

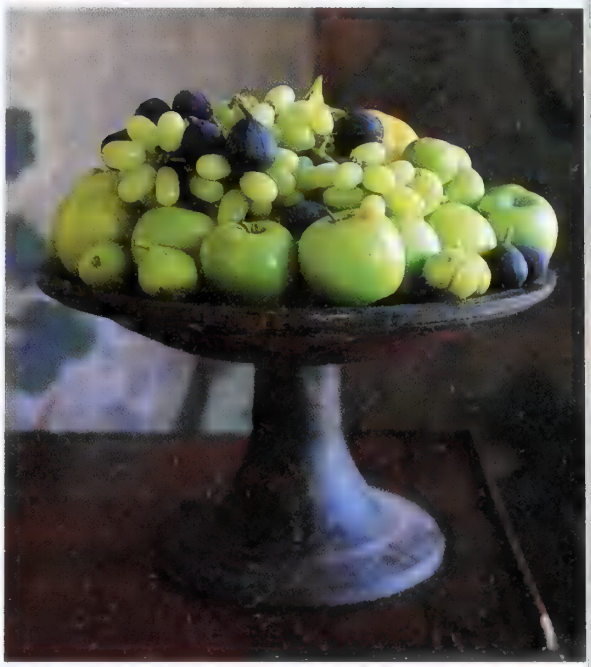
Carved from the living rock, massive stairs skirt around a 30-foot-tall cedar tree and descend to the dining room (above). Built on a granite cliff face, Dragon Rock (right) is partially hidden by dense foliage. Designer Russel Wright (below), creator of "American Modern," the most popular mass-produced tableware ever, pictured at Manitoga, his Hudson River estate, in 1972.











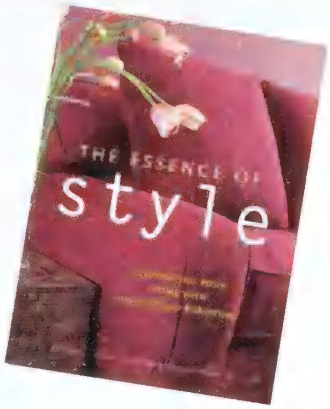
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der your 72-page, soft-bound copy of *The Essence of Style* for , plus $2.00 for shipping and handling call 1-888-732-5948, or visit sealyfurniture.com. Or, save the shipping and handling by purchasing y at participating Sealy Furniture retailers.



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tree. Wright was attracted to then-n materials, such as stainless steel melamine. He also gloried in unu combinations—brass and rattan, ramic and reed, spun aluminum and cite—and Dragon Rock embodi large inventory of such matings.

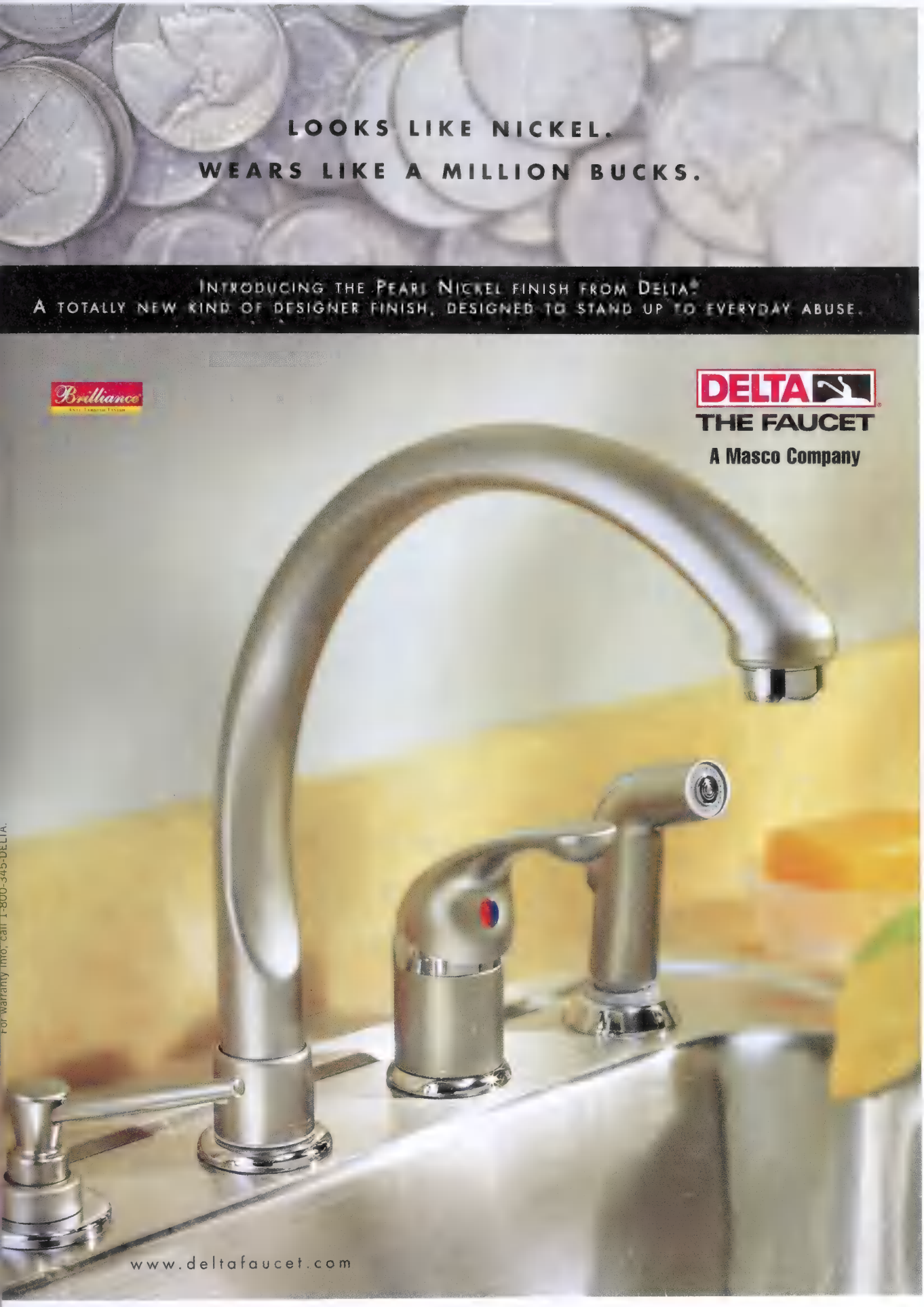
As with Frank Lloyd Wrig Fallingwater, the basic visual conce Dragon Rock is the contrast of ol rately jagged stone with cascading w All through the stunningly eccen house granite outcroppings erupt f flat surfaces, as if in mimicry of the r pool outside. Panels of glass, fiberg epoxy, wood, and various plastic la nates appear side-by-side.

Listed on the National Registe Historic Places, Manitoga—"Plac the Great Spirit" in the Algonquin guage—is open to the public. T of Dragon Rock are guided, som Wright's daughter, who still lives t with her family. But the house is so what the worse for wear. "There structural weakness and a need drainage work," says Anne Impelliz executive director of Manitoga Inc., not-for-profit organization that m tains the estate. "The window and sills have to be repaired, and we n put UV film on the windows to pro the interior." Funds are needed to en that this bewitching house retain powers of enchantment. ■

In the bathroom (above), with its blue glass tile tub, water not only gushes from the shower head but also down the rugged interior rock wall. Wright liked to juxtapose nature and technology: the living room's epoxy wall (right) complements the granite cliff face. Wright's American Modern tableware (below).







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SHOW AND TELL

Three design stars share the secrets of their living rooms in the Kips Bay Boys & Girls Club Decorator Show House

By Carol Prisant



The Duke of Windsor would have loved Mario Buatta's posh drawing room. Like H.R.H.'s legendary, impeccable turnouts, it tosses patterns around like salad—stripes, plaids, spots, and prints—and nattily, refreshingly, the mixture works. No doubt the Duke would have approved of the Regency and lacquer furniture, the needlepoint rug, and the grandish convex mirror, for every piece is starchily British. The lightly pickled paneling suggests the Duke's supposedly frequent condition, and the damask double sofa is eminently suitable: Picture David and Wallis on one side, a dozen of their pugs on the other.

- Don't forget to look up. Do remember that light blue or yellow paint (or gold leaf, as seen here) will raise a low ceiling, while deep blue or forest green will lower a high one.
- Don't bother to attempt to make a dark room light. Do hang brilliant yellow curtains instead to capture and intensify what scraps of sunshine come through.
- Do try mixing a largeish floral print with a medium-size plaid, a faux leopard, and a small embroidery, like those materials shown here. Don't try it without playing with swatches first.
- Do put Victorian on a "diet" such as this small green slipper chair, whose overly plump stuffing has been slimmed down.

MARIO BUATTA





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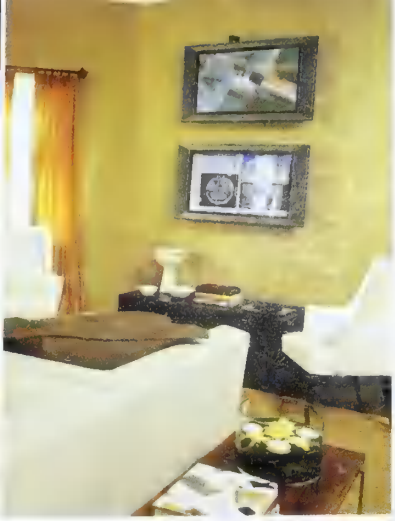
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Richard Mishaan likes multi-tasking. That's why instead of dividing this daunting 700-square-foot space into smaller segments he made it a single sort-of-office, sort-of-screening-conference cum living room. Consequently, it's a comfortable spot for the last few phone calls of the day; for catching stock quotes and/or MTV (note the stacked pair of wall monitors, left); and for holding a meeting, particularly because its furnishings include some non-slouchy sofas (right) to keep participants on their toes.

Still, the room is calm—perhaps because it's restfully monochromatic; perhaps because each area is designed to unobtrusively affirm its theoretical owners' tastes—his collectible furniture, her favorite art. This may just be our contemporary version of the family room—a tranquil multiplex for our diverse domestic lives. *(Continued on page 170)*

- Do experiment with making old or new-found treasures and souvenirs, like the African stool turned coffee table or the fanned bamboo lamp in the corner (below), fit into modern settings.
- Do consider back-to-back or double sofas (also see previous page), which are guaranteed to make overlarge spaces feel comfy and snug.
- Do use two or three rugs to create separate environments in the place of one large one—usually expensive, and often hard to find.
- Don't let a room become too serious; instead hang some fresh-looking art on the walls, such as *Red Sundae* by Donald Baechler, above.
- Don't be afraid to update old furniture. The pair of white armchairs were originally made in the 1940s, but look amazingly modern in leather.

RICHARD MISHAAN



Continued from page 161

MULTIMEDIA GULCH

Tourist buses might not yet cruise the area, but San Francisco's South Park, home to one of frog's principal design studios and dozens of other multimedia, website-designing, gadget-inventing, game-developing businesses, is bound for landmark status. The area, a good 15-minute walk from the downtown financial district, has almost usurped Silicon Valley as the global Ground Zero for the dot.com trades. Centered around an oval green with the charm and energy of a smaller college campus, this informal boom zone, also known as Multimedia Gulch, is home to a rapidly growing number of architectural firms as well as myriad dot.com-centered enterprises and other emerging technology businesses, not to mention at least one venture capitalist firm and a snowboard company that have arrived in their wake.

The park itself, a piazza inspired by London's Berkeley Square, was built in 1855 as the centerpiece of an upper-crust neighborhood of shipping magnates, bankers, and diplomats. Following the 1906 earthquake and the fire that destroyed most of the mansions, low-rise factory buildings and lofty warehouses rose up, soon to be occupied by printing houses, garment manufacturers, and coffee roasting firms. Some of them have survived, helping the area maintain a gritty authenticity that the digerati embrace—in spite of or because of the fact that it's so at odds with their workaday virtual-reality.

With its bare concrete floors and grey homosote wall coverings (made from recycled newspapers), the local frog studio, on Bryant Street, a block north of the park, displays the nonfinished, stage-set design-studio ambiance that's a South Park specialty. Red-velvet bordello-like drapes are a unique frog touch: They function here as room dividers. The studio's hub is the kitchen, with its quickly consumed, quickly replenished bowls of energy fuel—cookies, candy bars, and cartons of juice.

With its sycamores and evergreens, the park comes alive at lunch and dinnertime. Impromptu meals are taken on the benches and lawn; South Park Café (108 South Park) serves as the local French bistro, while quieter business lunches are held at the less frenetic Ristorante Ecco (101 South Park). The park also has a sprinkling of interesting retailers. Maison d'Etre (92 South Park) specializes in vintage and contemporary Italian lighting and unusual furniture (like a 200 year-old Brazilian cheese-maker's table). William Stout (27a South Park) sells architectural books. And there are several clothing outlets: Jeremys, a vintage-looking emporium, for high-end labels (2 South Park); Babette, for microfiber travel-wear and raincoats (28 South Park); and Soda (29 South Park), for casual wear. The pickings are good at all these retail stores, since most of the locals, loyal to their trades, do their shopping on the Internet.



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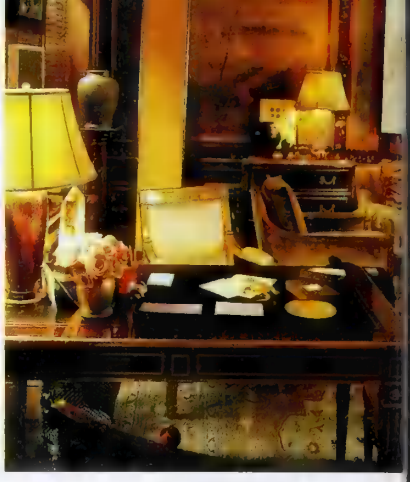
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Textures are exceptionally luxe, with champagne silk velvet sofas sliced by glossy satin stripes

In a luxurious living room, just the right amount of Chinese, Japanese, and Thai antiques and art, with French soupçons of Louis-Something, Empire, and Art Deco, have coalesced and merged to make a "fusion decor" with, designer Greg Jordan quips, "the sauce on the side." Three of the more savory sauces are the Chinoiserie stenciled borders that throw the original, too-much-of-a-good thing paneling into selective relief; the hand-painted (and conveniently removable) Japonesque panels they frame, and the droll contemporary art—especially the "Etch-A-Sketch" drawing that brightens up the chimney breast. Upholstery textures are exceptionally rich and luxe (in a slightly Bohemian manner), with champagne silk velvet sofas sliced by glossy, stitched-on satin stripes, plus welts and bindings of voluptuous satins. A superb Tabriz carpet (found, astonishingly, after all the rest was done) restates every hue and unifies the room.

- Don't be intimidated by velvets: the more you use them, the better they look.
- Do handle walls courageously. Consider covering them with removable panels of wallpaper or painted canvas. Those seen here, mounted on contact paper, were inspired by the screen in a Sargent painting.
- Don't worry too much about pairing things up. Occasional asymmetry keeps your rooms (and your guests' expectations) pleasantly off-balance.
- If you don't know where to hang that painting, do lean it against a wall (see narrow panel, above).
- Do indulge yourself in the tactile potential of fabrics with a lovely "hand"—they can be as sensual as an intoxicating fragrance.

GREG JORDAN



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We've Got Mail!

It's renovation time at House Beautiful! As the new editor in chief, the first thing I did was read all your mail. What an eye opener! Your wants and needs are clear and passionate—we hope to address and fulfill them, so by letter, fax, or e-mail, please keep in touch

r House Beautiful:
a new subscriber to House Beautiful.
cally, I like the houses you choose but I
ld really enjoy seeing all those luscious
ns being used by the people who live in
n. Where are they? Do you send them
ewhere else when you photograph?
, is the "Thoughts of Home" feature a
lar column?

Patty Winters
Fort Lauderdale, Florida

r Patty:
rting with the February 2001
e, House Beautiful will show you
rtments, bungalows, lofts, barns,
as, studios, and townhouses filled
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is designed for and by real people,
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As for our monthly "think" piece,
will be replacing "Thoughts of
ne" with "Changing Places," a new
ure also debuting in February, writ-
by authors you've definitely heard of,
most likely have read and enjoyed.
n piece will explore the myriad prob-
s, ramifications, delights, and sur-
es involved in the process of moving.
ether it's about shifting from an
rtment to a house, or from one con-
nt to another, "Changing Places"
tackle something all of us do some
e: move on.

r House Beautiful:
use Beautiful allows me to fantasize
ut living in big rooms with yummy fur-
re, but sometimes I get hungry for stuff
n actually afford. You must have a lot of
nger readers like me (I'm 24 years old
share an apartment with two room-
mates) who need some down-to-earth ideas. Have you ever done a story about affordable decorating?

Sarah S. Marshall
via e-mail

Dear Sarah:
There have actually been lots of stories published in House Beautiful addressing affordable decoration throughout our illustrious 104-year history. But this



Marion McEvoy, Editor in Chief, mmcevoy@hearst.com

month we've got a special ace up our sleeve: Welcome to "Designer Challenge." Turn to page 230 and you'll find our newest, most practical editorial addition based on the premise that great design begins with a capital C for "clever." Here's the gist: Each month, we will accompany a talented, top-rated American decorator to one of the chain retail outlets—The Home Depot, Target, Ikea, L.L. Bean, Lowe's, Pier 1 Imports, and the like—and give him or her approximately three hours to totally outfit a powder room (as in this issue), a guest room, a nursery, a patio, a kitchen, a home office, etc. In just 180 minutes our challenged designers will come up with everything you need to make a specific room or space look super. Needless to say, the price is right. With free advice like this, who needs to be a millionaire?

Dear House Beautiful:
Decorating can be so exasperating! Can ANYBODY give me a straight answer? Ten long months ago I decided to paint or wallpaper my large, all-white dining room's walls red. Well, after endless trips to Janovic Plaza, I've been unable to find a shade of red that doesn't look too serious, too much like a bordello, or just too intense. Some of my friends tell me to color the walls "Bordeaux." Some of them said to skip red and go directly to coral or peach. Now I'm wondering if I should settle for a nice pale blue? Why is red so problematic?

Anna Reese
Riverhead, New York

Dear Anna:
Red is the warmest, most sensual shade in the entire color wheel. But do avoid "Bordeaux," which does look "serious" and a bit out of date in these cleaned up, streamlined times. Try a red with more yellow in it than blue: an orangey or bricky red is more seductive and flattering. If you have molding, baseboard, and/or window and door surrounds, paint them crisp white: your red walls—whether painted, covered with fabric, or wallpapered—will really stand out. White trim freshens the palette and acts as a frame around your rich red. In fact, any color benefits from the addition of white trim. It looks clean, graphic, fresh, and right for right now.

High Contrast

Atlanta designer Nancy Braithwaite blends the natural and the theatrical to deliver a vision of American country style stripped of sentimentality

By Christine Pittel Photography by Jonn Coolidge

Produced by Dara Caponigro





A bridge over a gully (above) leads to front door. Right: Nancy Braithwaite and landscape architect Bill Smith [illegible] modern pond with a center island [illegible] Braithwaite found the first sheep [illegible], then each spouse secretly [illegible] other.





Nancy Braithwaite likes big tables, so for her dining room she had Rick Hogan build he gateleg with an eight-foot diameter. A white on-white crewel from Decorators' Walk covers chairs and walls and hangs at the windows. Opposite: Architect Norman Askins worked w Braithwaite on this new sunroom, a study in texture with old New England barn boards on tray ceiling, paneled walls, and an antique limestone floor. Iron chandelier from Rose Tarl



The self-reliant spirit of the sawbuck table and the upright dignity of the ladderback chairs seem at first glance to be a throwback to another era, when Thoreau communed with Emerson. But don't mistake the sepia-toned interiors of designer Nancy Braithwaite's own New England–style farmhouse—built in 1965 on six wooded acres just minutes from downtown Atlanta—for period rooms. The doctrine behind Braithwaite's decor has nothing to do with living in the past (just take a look at her ultramodern kitchen). Instead, her work grows out of one basic principle: Find pieces with the strongest lines and the purest forms and put them together in a way that defies the rules for a transcendental effect.

"I believe in simplicity," says Braithwaite. "Always have, always will." The mystery is how she manages to achieve so much with so little—dark woods, bare walls, weathered floors. She likes to raise the bar for herself by deliberately limiting the elements. Her paint palette rarely strays from a few soothing neutrals—buttermilk, taupe, dove gray, tobacco brown. Shadows gather in corners as the muted dusty colors sponge up the sun. The very light in her rooms feels old. Almost every chair or sofa is covered in the same fabric—a plain, natural linen. "I prefer texture to pattern," says Braithwaite. "If you put chintz on something, you're so busy looking at the flowers you no longer see the furniture's form."

Recently, she and her husband, Jim, added a sunroom to the house and redid the kitchen and master bath, which prompted her to fine-tune the rest of the rooms. "I get tired of



Nantucket lightship baskets march across living room mantel [above] and a carved cane rests on pedestal table. Right: Nancy Braithwaite designed her version of the legendary [illegible] (in foreground), covered in Rogers & Goffigon linen [illegible] Levinson Antiques.





"The bigger the texture, the better I like it," says Nancy Braithwaite, who chose an abaca rug for the family room. Drawings by Bill Traylor are propped against paneled doors that hide the bookshelves. Opposite, clockwise from top left: The 18th century shifts to the 21st in the kitchen, where two pantries holding ungainly appliances and supplies are found b paneled doors. Just opposite pantries is a wall of stainless steel with a foot-pedal faucet and sink, cooktop, and storage dra Painted wicker on the porch. Slate-blue Donghia linen cushions and sweetgrass baskets in the breakfast room.

FOR MORE DETAILS, SEE READER INFORMATION









looking at the same objects in the same places," says Braithwaite. "But when you collect things you really love, you don't just jettison them. All you have to do to refresh them is move them around." First a tall Georgia hunt board migrated from the living room to the dining room. Next she replaced the living room sofas with something bigger and bolder to flank the six-foot-long sawbuck table—unexpectedly but very comfortably used as a coffee table even though it is 26 inches high. Then she pushed that room still further by adding another huge table, a tilt top, juxtaposing its relative refinement with the sawback's blunt shape.

But the gesture that elevates the room to the realm of the sublime is even more dramatic. In the midst of all these chaste 18th-century lines, Braithwaite hangs not one, but two Bavarian chandeliers—a fantasy of twists and turns and sinuous arms fitted with dripping candles. "Just one chandelier would have been too predictable," explains the designer. "The impact derives from the pair. I think every room must have a certain level of power, which can come from repetition of some sort, subtleties of color, commanding scale, or the sheer beauty of the forms. I just keep working until I reach that power point, and then I walk away."







The Braithwaites' forged steel bed (above) was inspired by a French design and built by Andrew Crawford. Painted bathroom walls match stone floor. Mirror frame above antique tub. Opposite: Dalmatian spots above recycled 18th-century wainscoting, courtesy Doug Funkhauser.



Beachy Clear

On an island off Florida's Gold Coast—the glitzy buckle of Sun Belt grandeur—Pete Shelton and Lee Mindel redefine tropical luxury in contemporary terms. This unabashe modern vacation house, bracingly understated but highly sensuous, shows why today greatest indulgences have become the abundance of light, air, and well-proportioned sp





In the soaring double-height living room, two pairs of Donghia club chairs upholstered in Spinneybeck suede flank B+B Italia sofas in Gretchen Bellinger cotton. Four glass beaker lamps by John Saladino stand on Shelton, Mindel sofa tables. Achille Castiglione's swooping Arco floor lamp (over Saarinen table and Toledo chairs from Knoll) echoes the lines of Alexander Calder mobile at center.









By Martin Filler Photography by Jonn Coolidge
Produced by Dara Caponigro

r Shelton and Lee Mindel have cornered the market in ecific brand of modern architecture and interior design, ting clean, crisp houses that are nonetheless enormously fortable and free of the harsh and unforgiving nature of luch contemporary minimalism. You can leave a drink on ble in one of their rooms without ruining its looks, and stray pair of sandals abandoned nearby won't count as an netic crime either. These are real places for real people to in, although Shelton and Mindel's clients are invariably wledgeable types who are drawn to the team's penchant etting everything just right.

One such savvy couple—both involved in design and hics—came to Shelton and Mindel to bring their well-wn brand of sensitive modernism to a house they were lding in a posh gated community on an island in the ntic off south Florida. They asked the partners to take and to provide, without introducing anything so radical frighten the neighbors in their tile-roofed Mediterranean endas, a bold scheme stripped of pseudo-history.

The results are stunning. Though the house does not seem particularly large on its quietly detailed exterior, the majestically proportioned ground-floor interiors are an exercise in the ultimate modern glamour. The owners love to entertain on a large scale and the impressive sequence of public spaces, moving effortlessly from entry hall to 22-foot-high living room and out onto the breathtaking terrace, accommodates a crowd with efficiency while wowing them every step of the way.

Yet this house also functions with equal effectiveness as an intimate family gathering place. The private quarters on the second floor are extremely well organized, giving each guest maximal privacy and luxurious amenities—especially the spacious, well-thought-out bathrooms for which Shelton and Mindel are renowned. Even the big downstairs spaces easily adapt to smaller groups, with no furniture that is just for show and no covering too precious to be untouchable. This is a very of-the-moment idea of luxury, one in which the elemental qualities of design—light, air, and pure form—replace dated notions of surface elegance.

Set into the pale-wood cabinetry of the den (below), a Mitsubishi TV is one of fourteen sets throughout the house. s van der Rohe chaise by Knoll, Donghia barstools in Rogers & Goffigon linen. Opposite, clockwise from top left: Shelves in living room display Vistosi cylindrical glass vases, c. 1970. Frank Lloyd Wright table by Cassina is used for family ls next to open kitchen. Dining room table by Shelton, Mindel pairs perfectly with chairs from ICF. Trio of Scandinavian design classics: Jacobsen Egg chair and ottoman, Aalto stool, and Poulsen hanging lamp.













The sinuous curves of Alvar Aalto's bent plywood chaises play off the irregular angles of an Isamu Noguchi Akari lamp. Opposite, clockwise from top left: Just beyond the front door, a pair of Mies van der Rohe Barcelona stools. Quartet of Noguchi Akari lanterns in the entry hall. Above a Capellini sectional sofa and Warren Platner tables from Knoll, Ariette wall light from MSK Illuminations. A 1956 Picasso plate behind a mercury glass vase holding a giant frond.



The walls of the serenely simple master bedroom are padded and upholstered in oatmeal-colored linen from Calvin Klein Home. Built-in storage unit designed by Shelton, Mindel. At the foot of the bed, George Nelson bench fr Herman Miller. Bed linens by Pratesi. Opposite: On the pool terrace, with its panoramic, palm-framed views of the Intercoastal Waterway and the Atlantic, an inviting lineup of Brown Jordan chaises. Towels by Ralph Lauren Hon

FOR MORE DETAILS, SEE READER INFORMATION





All the living room's summer slipcovers are made of Scalamandré's Brompton Stripe, a cotton with a silky hand. Designer Suzanne Rheinstein's workshop is proficient in dressmaker details: Note how the wood frame of faux-painted rosewood remains exposed on the English Regency settee in the foreground. The yewwood secretary is from Fred Rheinstein's fa



Gathering Force

He works in television, she in decorating, and together they fill their wonderfully comfortable L.A. house with happy party guests

By Elaine Greene Photographs by Tim Street-Porter Produced by Beverly McGuire Schnur







Winter living room (opposite) with antique Agra rug from Stark, shows its velvet, Clarence House floral, and recamier's silk and linen upholstery from Robert Kime. Handpainted wallpaper panels were moved here from Fred Rheinstein's childhood home. Clockwise from above: Suzanne Rheinstein. Entry and stair halls have Scalamandré glazed linen wall covering. Drapery closeup shows trimmings by Nina Campbell for Osborne & Little. Wherever you sit there's a table at hand.



y say it takes at least two generations to make a gar-
r, and the same is true for hosts. Fred and Suzanne Rhein-
, whose big early-20th-century house in the Hancock
neighborhood of Los Angeles is the setting for at least
gathering a week, are perfect examples of the latter.
ew up with socially active parents
New York townhouse; she was
l in New Orleans and remembers
ldhood of falling asleep to the
lizing sounds of one of her par-
frequent parties.

Not only was the tradition of
taining passed down. The Rhein-
house is filled with magnificent
ture and tableware that belonged
e elders of both families, and
nne Rheinstein, who currently
a decorating business and two
d shops—both named Hollyhock—is clearly following
e professional footsteps of her antiques-dealer mother.
Anything is a reason for a party in this house, from a
visit (documented in our story on the Rheinsteins' four-
itchen in last November's House Beautiful) to a friend's book publication or an ordinary, nonlandmark birthday. But Suzanne Rheinstein planned this house above all for the daily lives of the intimate family. She says, "This is an important Georgian Revival house—early for the area—and I wanted to respect that tradition, minus the servants the builders expected owners to have. So though people don't live the old way anymore, I still wanted everything to be the best. But the effect must be inviting and casual—comfortable for just the two of us when we're coming downstairs in our bathrobes."

"There's no rule that says you can't put a striped slipcover over striped upholstery. I'm mad about stripes and also have them painted on my kitchen floor and dining room walls"

The Sunday before House Beautiful came to visit last summer, the Rheinsteins gave a typical party—typical except that they never repeat themselves. It was a southern breakfast for fifty. Drinks and a down-home buffet were served under the trees, and guests settled to eat in the open or on the back porch or in the garden house. Suzanne plans menus that require only a plate, a fork, and a yard-square damask napkin of which she owns at least one hundred. "A big napkin allows you to make your own table," she says.









The dining room (left) is a versatile space with a Regency table that can seat twelve or easily drop its leaves and come apart to make way for four round tables, each seating eight. Striped wall is painted and glazed. Sideboard, an 18th-century English piece with inlaid shell designs, was a gift from Suzanne Rheinstein's mother. One hundred 18th-century bird watercolors from a single folio are framed in the style of their own period with wavy rolled glass. Such authentic framing is available at Rheinstein's shop Hollyhock Hilldale. Above: The breakfast room at the back of the house is the setting for family meals or spillover guests at one of the couple's huge parties. Top: When either Rheinstein has a rare free moment, the study's reading corner is a destination.













Mud room (opposite) leads to the garden a also contains a door to the former servant stairway, now college-student Kate Rheinstein's private route to her own suit Over English coffer hangs a portrait foun by Fred Rheinstein's mother in Charleston South Carolina, fifty years ago. Above, left and right: An origina outbuilding, once chauffeurs' quarters, is a poolhouse-cum-entertaining pavilion, where Fred holds meetings, family and guests watch the Oscars. Four outdoor details, left, show a comfortable porch where Suzanne gives ladies' lunches; a quiet fountain; poolside chairs; metal table stripes.

FOR MORE DETAILS,
SEE READER INFORMATION





Pictured in the living room of the wing he added in 1997 to a 1960s beach house in East Hampton, New York, Joe D'Urso surveys his new Tribeca Collection of furniture for Donghia. He is seated at his mahogany-and-steel Supper Table, which, despite its name, the designer also recommends as a work station. Marker Tables partner the Island Sofa and Odeon Tub and Club Chairs.



Encore

Joe D'Urso, a powerful figure in the take-no-prisoners minimalism of the 1970s, softens and domesticates his look in a chameleon collection of furniture sure to win him a new generation of adherents

By Christopher Petkanas
Photography by Scott Francis
Produced by Carolyn Sollis

Sherri Donghia has tracked Joe D'Urso's career with the ardor of a groupie, and now she is happily sponsoring his latest work. "In the 1970s he was minimalism's great defender, working in an industrial idiom that borrowed from many sources—from airliners to hospitals," remembers Donghia, who heads the design department of Donghia Furniture/Textiles. "But Joe has never stood still. While still remaining modern, he has done a new Tribeca Collection for us that is warmer and more luxurious that anything he designed in the past."

Central to the five-piece kick-off collection is the Island Sofa, which also functions as a chaise, a daybed and—thanks to an opening in the back—a perch for table work. "I conceived the sofa to float in a room, not to be banked against a wall," says D'Urso. "It's deep and relaxed enough for two people to kick off their shoes and curl up for hours."

Also versatile is the brawny Supper Table, which can be deployed for dining, as a desk, or behind a sofa. Three spaced mahogany or oak planks are poised on legs of blackened steel set on casters fitted with brakes. D'Urso loves the rich way these materials interact with his nest of leggy Marker Tables, each of which has a different top. Filling out the collection are the Odéon Tub and Club Chairs, cantilevered designs whose snugly upholstered bodies bounce on stainless-steel bases. "Like everything in the line, they're incredibly comfortable—that's the ultimate test of furniture," notes D'Urso.





Comfort, Joe D'Urso feels, is the ultimate test





herri Donghia, who commissioned the Tribeca Collection from Joe D'Urso, calls this Supper Table a turn-of-the-21st-century on a traditional harvest table. The planks of solid plantation mahogany from Honduras were hand-rubbed with tung oil and Briwax. It looks perfectly at home with Hans Wegner chairs, which were paired with the table by the owner of the house, shion stylist. Says the designer: "It's a table that works well with ten or twelve or, on the other hand, just two people seated at one end. The trick when you are few is to pile on the books, flowers and candlesticks." Opposite page: The Odéon Club Tub Chairs, upper and lower left, are loosely based on classic models by Angelo Donghia; covered in a Donghia wool sateen that suggests leather, the chairs' cantilevered construction treats the sitter to a light bounce. Top right: The Island Sofa meant to be viewed from every angle and approached from all sides; covered in a Donghia textured cotton, it also works as a chaise, daybed and—with the cut-away back—a seat to which a table can be pulled up. Marker Tables, bottom right, have steel bases below tops of slatelike so-called "bursting" stone, zebra wood, and beveled glass.

FOR MORE DETAILS, SEE READER INFORMATION



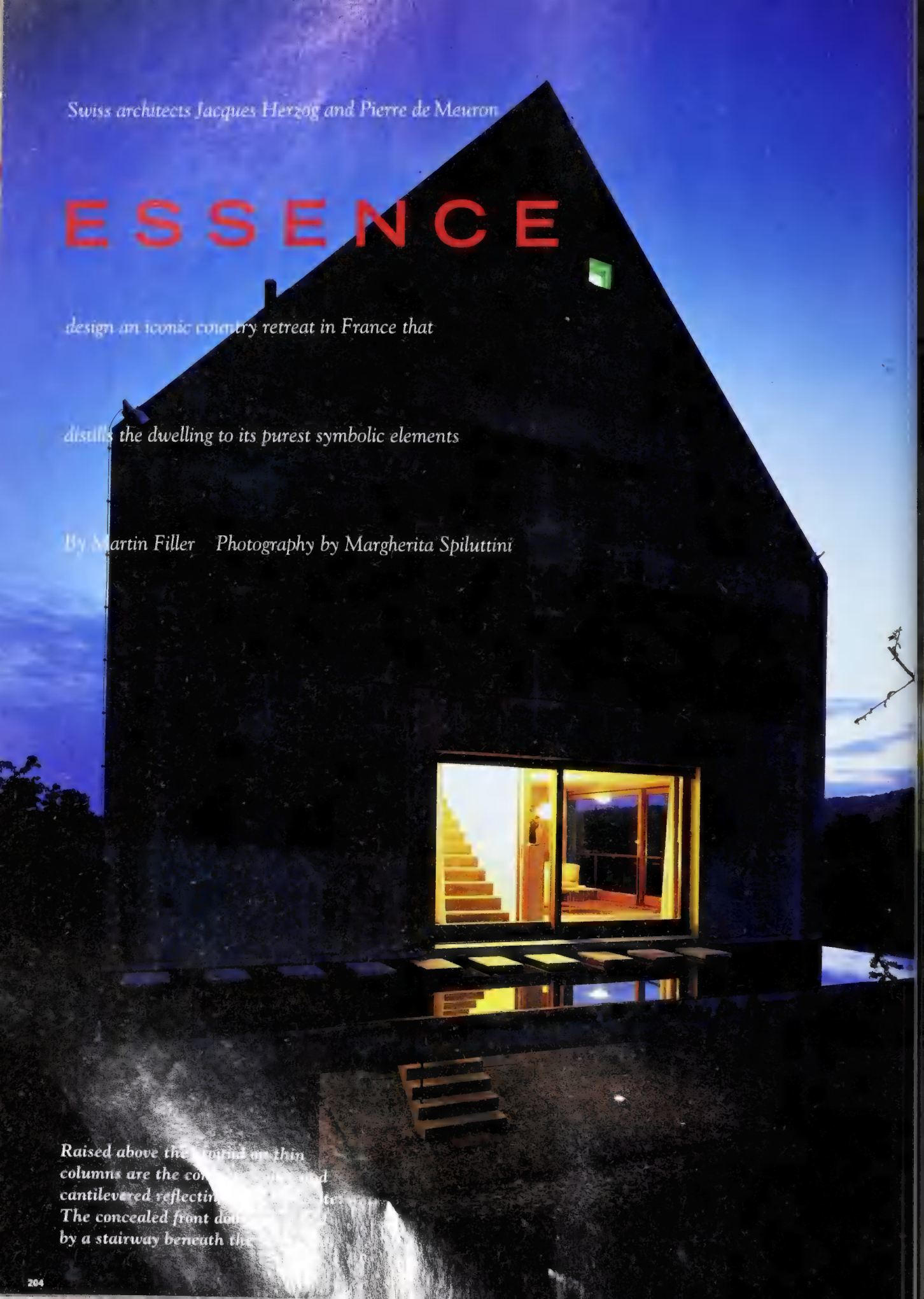
Swiss architects Jacques Herzog and Pierre de Meuron

ESSENCE

design an iconic country retreat in France that

distills the dwelling to its purest symbolic elements

By Martin Filler Photography by Margherita Spiluttini

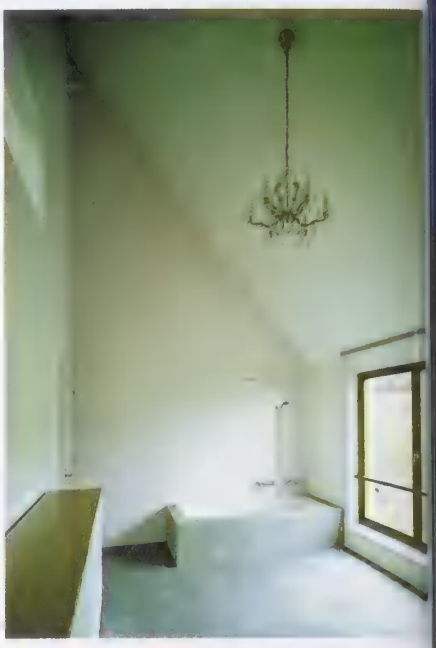


Raised above the ground on thin columns are the co... and cantilevered reflecti... The concealed front do... by a stairway beneath th...



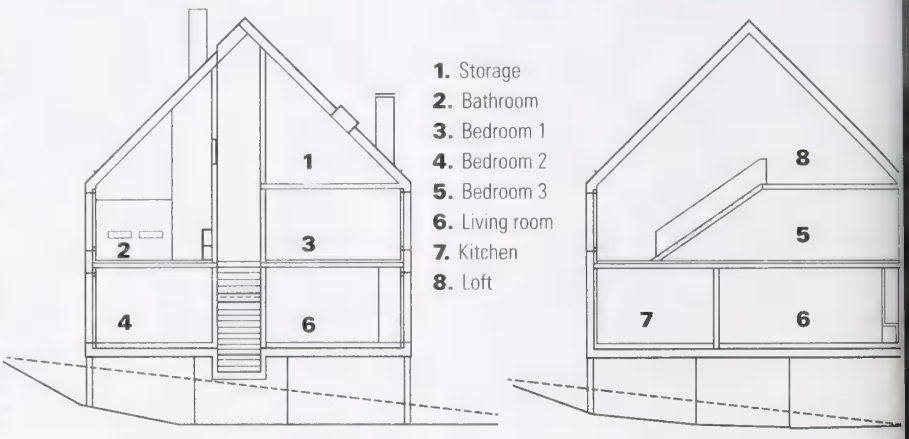


With the opening of their Tate Gallery of Modern Art in London in May and new museum commissions in San Francisco and Minneapolis, the fifty-year-old Swiss minimalist architects Jacques Herzog and Pierre de Meuron have soared to international stardom. Since they began their practice in Basel in 1978, the partners have explored the nature of architecture by stripping it down to its basic components. Nowhere are the results more dramatic than in a house they designed in the French town of Leymen, near the three-cornered border of France, Switzerland, and Germany.



As Robert Venturi and Denise Scott Brown did forty years ago, Herzog and de Meuron wanted to evoke "a child's drawing of a house"—a simple outline with pitched roof, tall chimney, and rectangular windows. The Swiss team lifted this house above its sloping site, making it levitate visually in a way that no pre-20th-century building could, quite unlike the traditional land-bound farmhouses nearby.

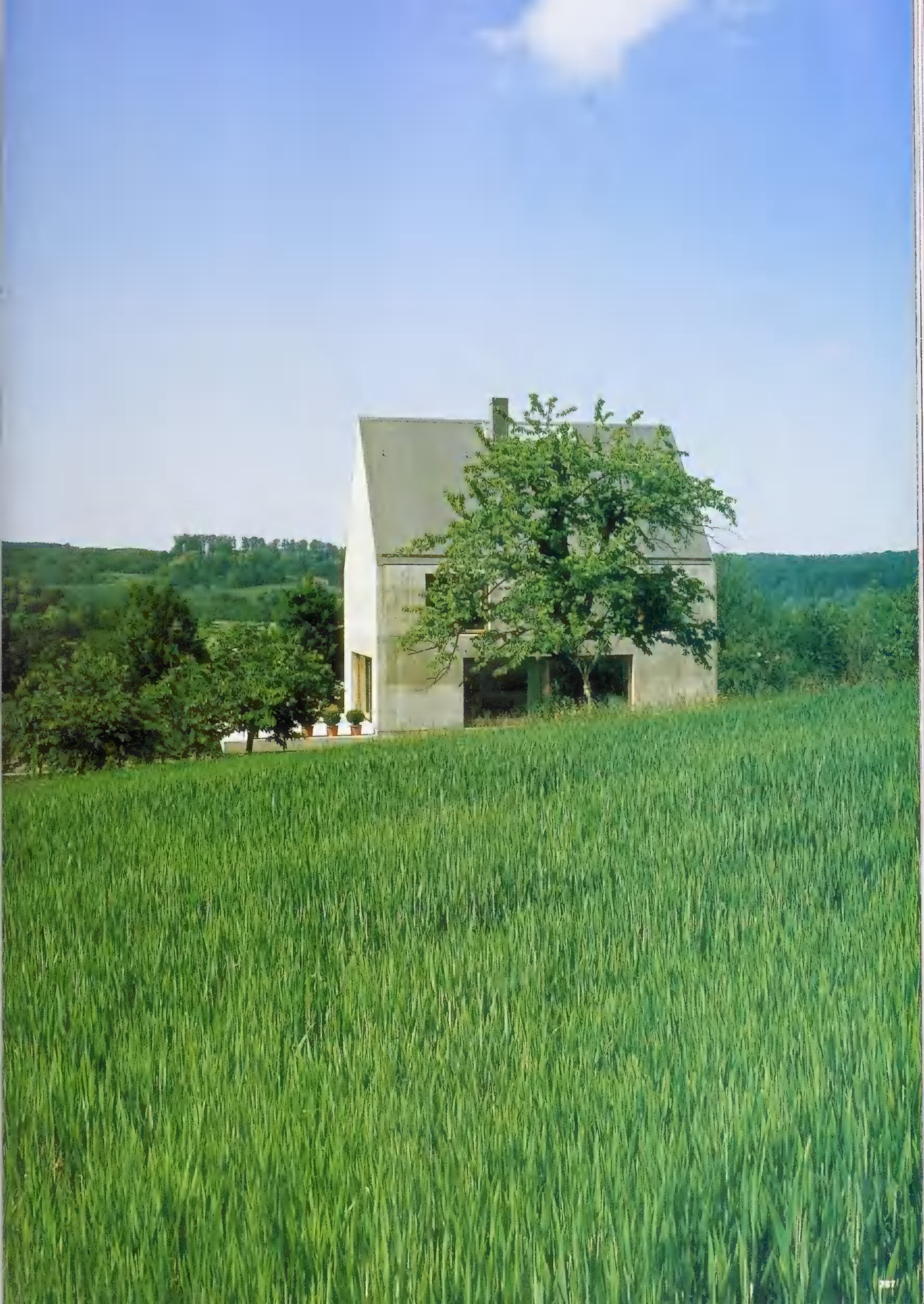
Herzog and de Meuron's main departure from the elemental house format was to hide the front door in the core of the structure. It can be reached only by entry stairs leading upward from the carport under the podium on which the structure is lifted above the ground. On one narrow end of that platform, outside the sliding doors of the living room, a shallow cantilivered reflecting pool is edged with stepping stones as in a Japanese garden. On the opposite end of the house a terrace affords panoramic vistas over the countryside. The layout of the interiors is as uncomplicated as the outer shell. The entrance stairway bisects the floor plan lengthwise, with a second stairway, at a right angle to the first, connecting the second floor with the loftlike attic space above it.

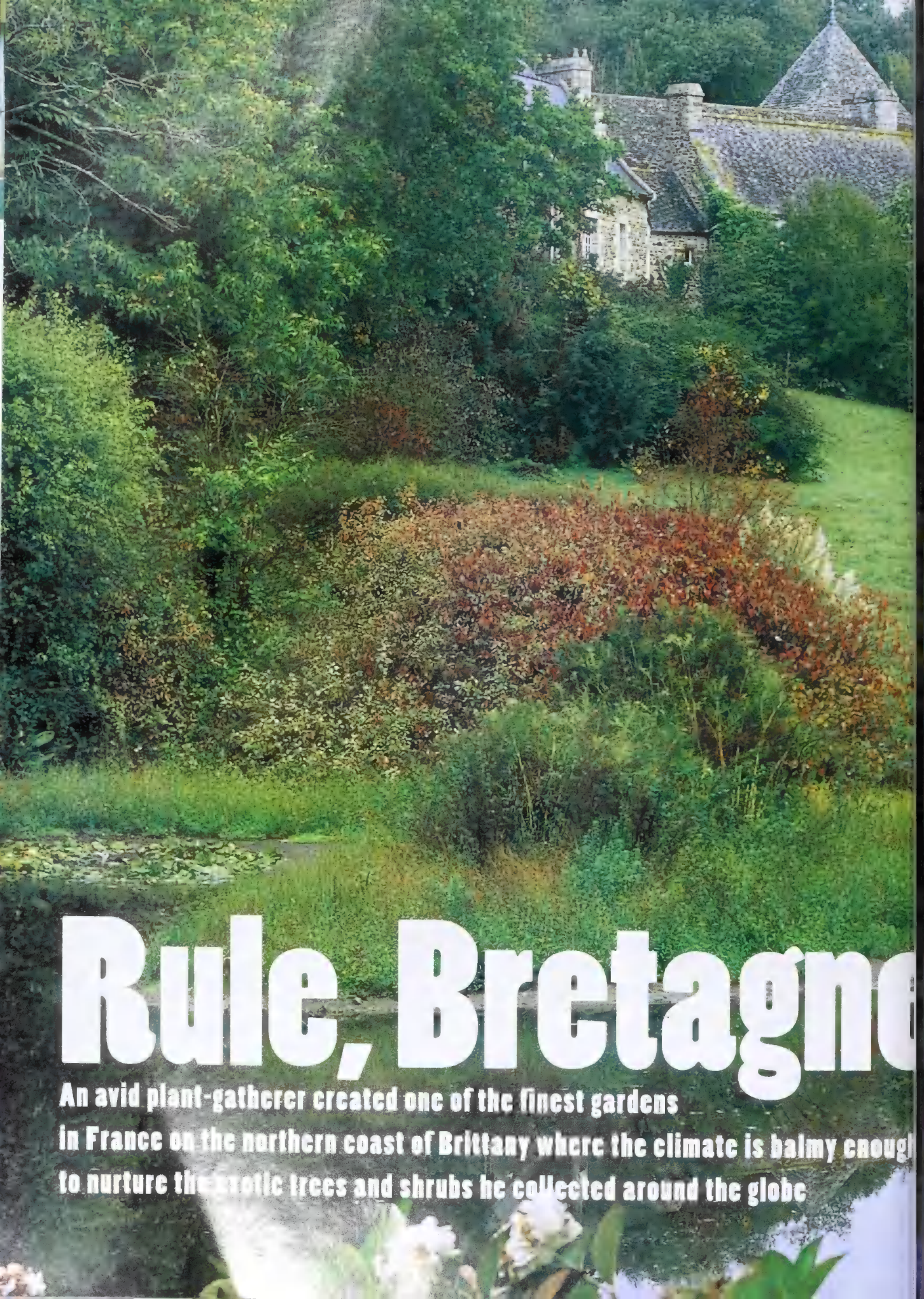




To keep the outline of the building as taut as possible, the architects rejected conventional gutters and downspouts in favor of a metal drip strip that feeds rainwater into the reflecting pool. Unfinished concrete is the main material both inside and out, though Herzog and de Meuron know that the pale-gray facades will not look pristine forever. In time, they expect the weather-stained exterior of this provocative, contradictory house to be covered in moss and lichens, melding it ever more firmly into its bucolic setting.

The extreme simplicity of the external form is reflected in the interiors, seen in diagrams above. Left: Stairway is illuminated by a skylight and openings into the attic-level loft. Top right: Large windows open the bathroom to sweeping views. Top left: Living and dining room furnishings are as pared down as the architecture. Opposite: Rising above a wheat field and behind an old apple tree, the minimalist house represents the essence of shelter.





Rule, Bretagne

An avid plant-gatherer created one of the finest gardens in France on the northern coast of Brittany where the climate is balmy enough to nurture the exotic trees and shrubs he collected around the globe



The gardens of Kerdalo, begun in the mid-1960s by Prince Peter Wolkonsky, sweep down to a pond planted with flashy fall celebrities like the red Chinese dogwood on the left and the even more brilliant sourwood tree on the right. Up near the stone manor house, magnolias from Asia enfold the courtyard.

By Hatsy Shields Photography by Vincent Motte

Acclaimed by landscapers on both sides of the Atlantic as one of the most significant gardens designed in Europe since World War II, Kerdalo is as impressive for its plan as for its plant collection. Prince Peter Wolkonsky, an irrepressible amateur architect and zealous horticulturist, began laying out Kerdalo 35 years ago among the gently rolling artichoke fields on the northern coast of Brittany. Middle-aged at the time, the famously handsome Russian-born prince planted exuberantly and for instant effect. Rich, acidic soil and an often balmy climate, courtesy of the Gulf Stream, rewarded him. Plants flourished on this protected estuary. Today, however, many are strangling.

Now Isabelle Vaughan, the prince's daughter, must edit. (Her father died three years ago.) Brandishing a chainsaw at Kerdalo requires as much artistry as the planting, and even more courage, but Isabelle is uniquely qualified. A gardener herself, she trained at Wisley, boot camp of the Royal Horticultural Society of England, and is the wife of a renowned landscape architect, Timothy Vaughan, who studied at Kew Gardens. For additional expertise, the Vaughans have just hired Pip Morrison, an alumnus of Christopher Lloyd's horticultural training grounds at Great Dixter across the Channel, to oversee the resuscitation of this extraordinary landscape—formal beds giving way to watery Italianate vistas surrounded by woodland walks studded with rare specimen trees.

A fourteen-year-old when her father bought this 37-acre farm near the medieval cathedral town of Treguier, Isabelle could always track down her papa by following the scent of his pipe smoke. He might be sketching a new water folly or sprinkling erigeron seeds in the cracks between stone steps where today the tiny daisylike flowers bubble up in pink foam, or gluing shells on the walls in one of the pavilions in the fanciful forms of mermaids, birds, or bunnies. "He wasn't a reader and never the least interested in music," says Isabelle. "He was visually gifted and created landscapes purely for the fun of it—for himself." Kerdalo became his obsession.

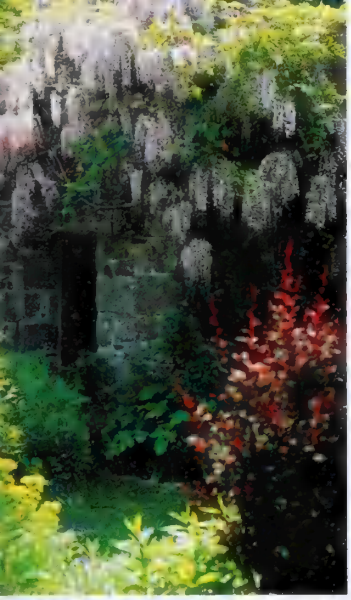
The ancient-looking L-shaped manor house, remodeled during the late 1960s, nestles snugly into a hillside. To the south it opens onto a grassy courtyard bordered by perennia and shrubs. On the north side, narrow terraced gardens zigza abruptly uphill. Close to the house, a canal garden flanked b towering rhododendrons leads to a delicate, honeysuckl draped pavilion. Beyond lies the spring-fed source of a strea which, below the house and formal gardens, splashes down steep ravine over waterfalls, into ponds and through grottoe eventually joining the River Jaudy.

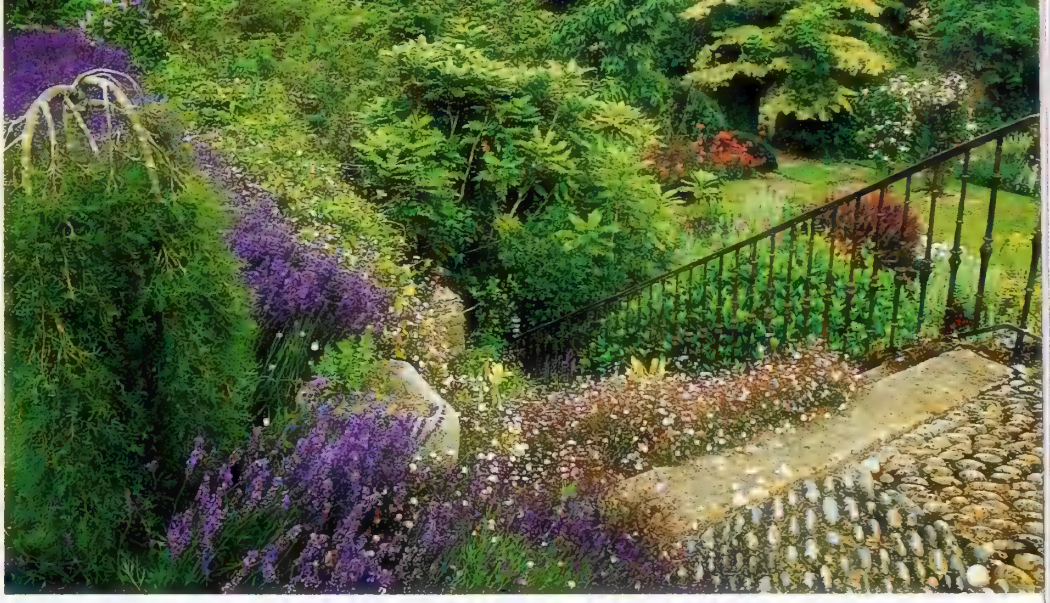
From the pleasingly manicured courtyard on the sout side of the house, a double staircase curves down to a sym metrically planted lower terrace with four beds of perennia and two small pavilions smothered in wisteria, all connecte by decoratively paved squares set in a lush lawn. "We co lected the stones by the seaside," Isabelle says, "and then a English artist, a guest at the house, drew patterns for them.

Today, the wooded slopes adjacent to the lower terrac dance with color, especially at sunset—golden cypresses, gray green pittisporum trees, silver willows, blue-flowering ceanos trees, and pink-leafed sycamores. The staggering variety o plants, numbering in the thousands, is especially remarkabl because French tastes in plant material have been almos xenophobically limited until recently. But the prince enjoye a global acquaintance of fellow gardeners who crisscrosse oceans to trade seedlings, and he bought voraciously fro English nurseries, orders arriving by the ferry-full. "Here w are with our shovels, do you see?" says Isabelle, opening th prince's garden journal to a 1970s photograph. Young Isabell stands with the gardeners amidst dozens of burlap-balle bushes and trees, newly arrived from Hillier Nurseries i Hampshire.

There are more than ten kinds of maples, fifty differen varieties of magnolias, grasses from New Zealand, rhododen drons from the Himalayas, sourwood trees from North Ame ica, and camellias from Japan. Tender exotics create surprisin focal points like seven-foot spires of echium from the Canar Islands, giant gunnera from Brazil, the white-clawed clianthu and spiky-leafed purple phormium. A many-paged plant lis reveals that the prince invariably *(Continued on page 228*

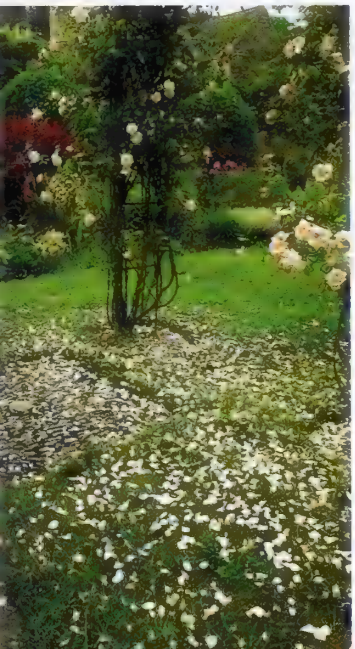
Garden glories, opposite, left to right, from top: Japanese wisteria engulfs a pavilion Prince Wolkonsky built of old granite stones, many from derelict farms in Brittany. From the lavender-filled courtyard beside the house, steps bubbling with self-seeding erigeron (Erigeron karvinskianus) ***descend to the perennial terrace. The prince designed his last water feature, a grotto, in 1988, then plante it with gunneras, grasslike sedge, and rhododendrons from his friend Lionel Fortescue, the famous English hybridizer. Wolkonsky's sea creatures of exotic shells decorate the grotto. Below the erigeron steps, petals of 'New Dawn' roses fall on squares set with pink and gray galle[illegible] (flat oval stones) collected on the Brittany shore. Trees chosen for fall color, from left:*** Euonymous europæus ***'Red Cascade,' golden cyp[illegible]*** (C[illegible]amæcyparis pisifera), ***dogwood*** (Cornus sanguinea), ***Eastern redbud*** (Cercis canadinsis' ***'Forest Pansy'***)



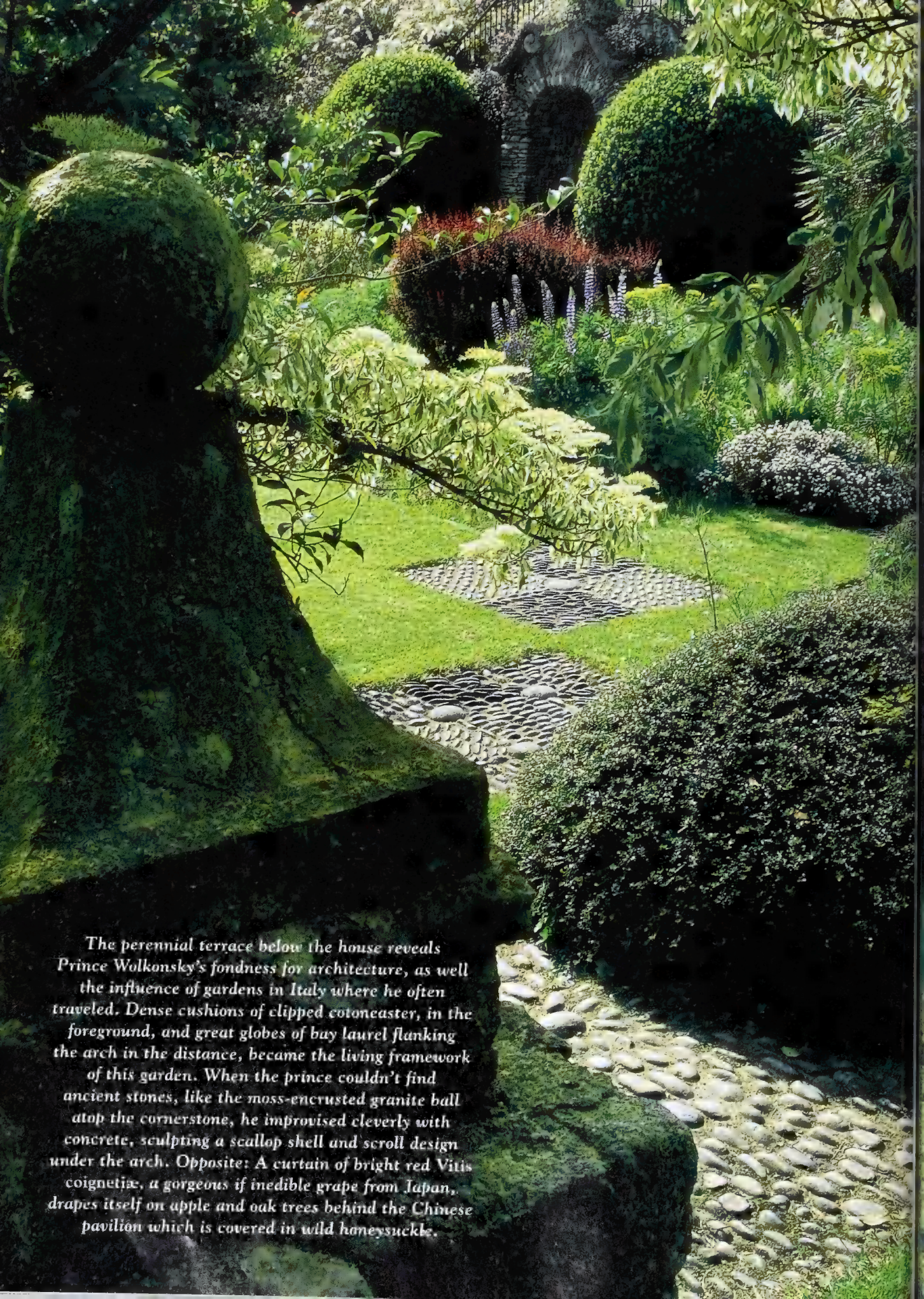










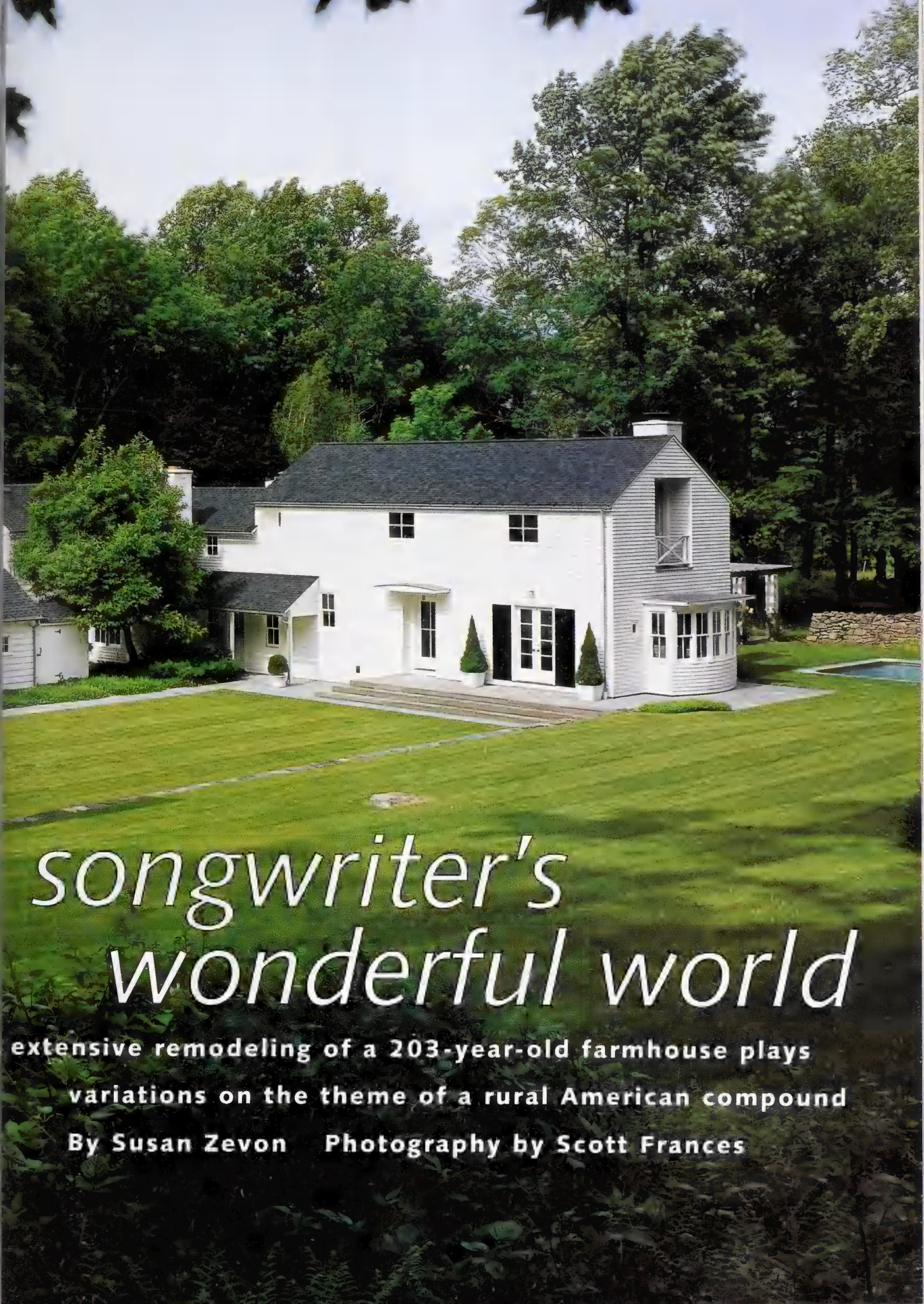


The perennial terrace below the house reveals Prince Wolkonsky's fondness for architecture, as well the influence of gardens in Italy where he often traveled. Dense cushions of clipped cotoneaster, in the foreground, and great globes of bay laurel flanking the arch in the distance, became the living framework of this garden. When the prince couldn't find ancient stones, like the moss-encrusted granite ball atop the cornerstone, he improvised cleverly with concrete, sculpting a scallop shell and scroll design under the arch. Opposite: A curtain of bright red Vitis coignetiæ, a gorgeous if inedible grape from Japan, drapes itself on apple and oak trees behind the Chinese pavilion which is covered in wild honeysuckle.





A small dovecote tower is the centerpiece of a compound of clapboard buildings designed by Steven Harris to enlarge the 1797 cottage hiding behind a tree in the new courtyard. Left of the tree, an original outbuilding became guest quarters. Structure on far left is the composer-owner's new music studio; also new is the main living wing across the lawn.



songwriter's wonderful world

extensive remodeling of a 203-year-old farmhouse plays variations on the theme of a rural American compound

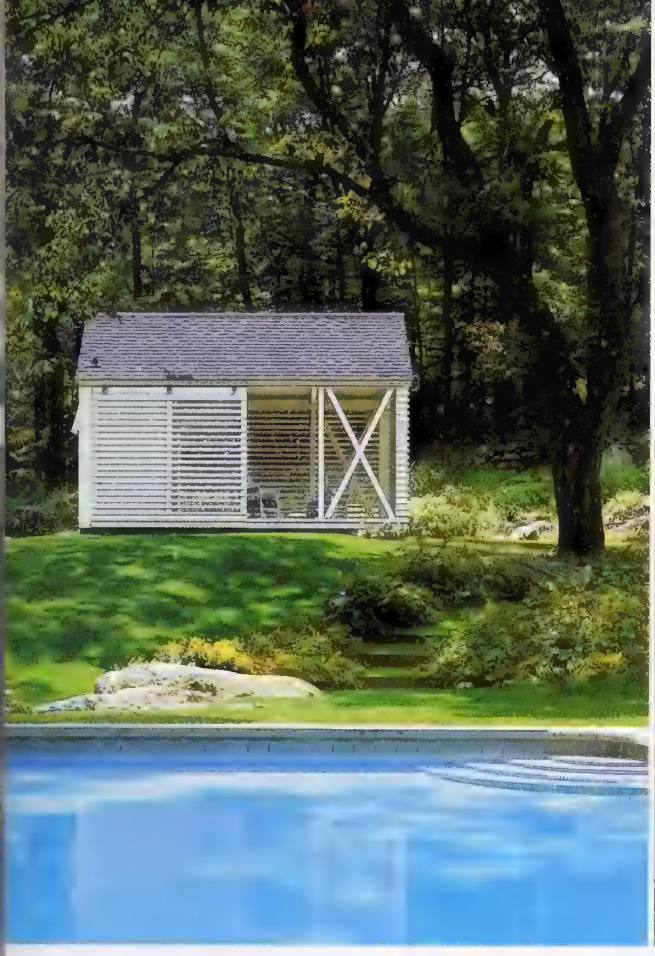
By Susan Zevon Photography by Scott Frances



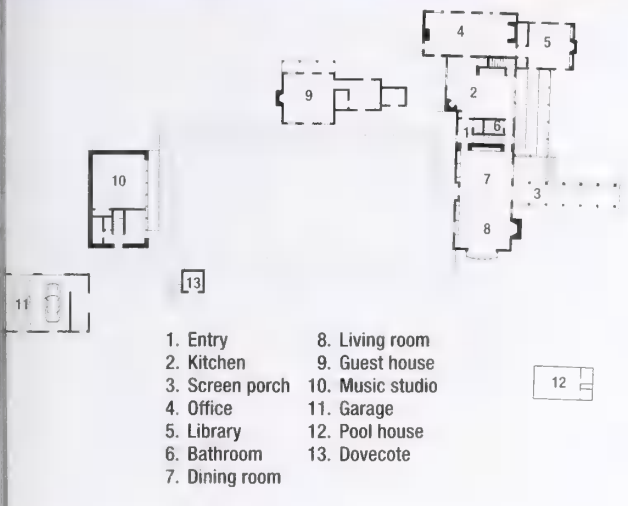












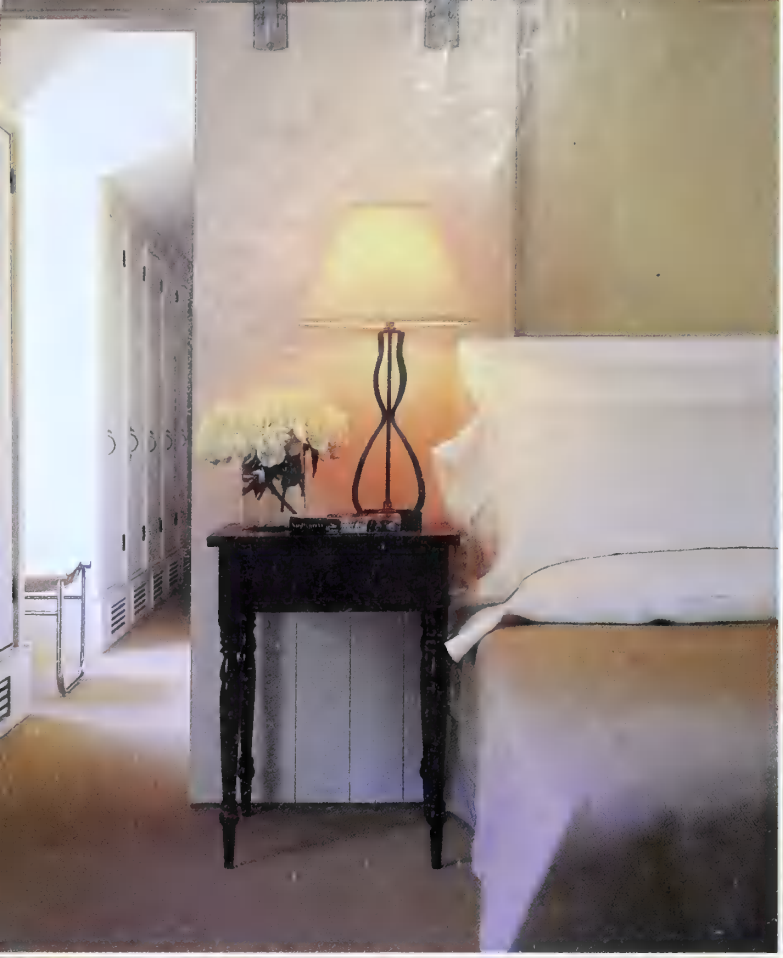
1. Entry
2. Kitchen
3. Screen porch
4. Office
5. Library
6. Bathroom
7. Dining room
8. Living room
9. Guest house
10. Music studio
11. Garage
12. Pool house
13. Dovecote

shows the six-structure compound. "Both n Harris and I are interested in the relationships loors and outdoors," says Lucien Rees-Roberts, is's longtime collaborator. Clockwise from opposite, ft: In the new living room, comfortable upholstered ng stands on a V'Soske rug made from carpet ng bound in silk. At the dining end of the room, cape photographs by Lynn Geesaman hang above g table and chairs designed by the architect. dy poolside pavilion. View of the new main wing the music studio. New kitchen connects the ouse to the added wing. Kitchen doors open to ene fountain garden blessed by the morning sun.

The 18th-century farmhouse stood smack on the road, like most from its era, and it was too small besides, but the minute the couple set foot on the ten-acre property in Oldwick, New Jersey, they had to have it. George David Weiss, the composer-lyricist of such popular songs as "What a Wonderful World" and "Lullaby of Birdland," fell in love with the leafy landscape while his wife, Claire, a onetime fashion executive, was drawn to the cozy 1797 cottage. The place suited them well for a decade of weekends, but when they decided to make the farm their full-time residence, substantial remodeling was required.

After they endured some discouraging false starts—they even put the house on the market at one point—architect Steven Harris came to the couple's rescue. Proud of having no signature style, Harris dove competently into the rural. Here his organizing master stroke was to place the new wing at a right angle to the old homestead, thus turning the focus away from the public road and onto a three-sided courtyard through which the main entrance is now reached. By stretching the largest new wing due south, he gave the downstairs living-dining room and upstairs master suite both the morning and afternoon sunlight. The original building—which now houses a library, office, and guest rooms—leads to the main wing through a link containing a new kitchen and screened porch.

The fruit of Harris's five-year collaboration with landscape architect Margie Ruddick, interior designer Lucien Rees-Roberts, and two active clients, is a sequence of buildings, fields, and gardens that are in perfect harmony with the owners' modern needs. Yet it resembles the farm compounds that have been part of the American tradition since colonial times.











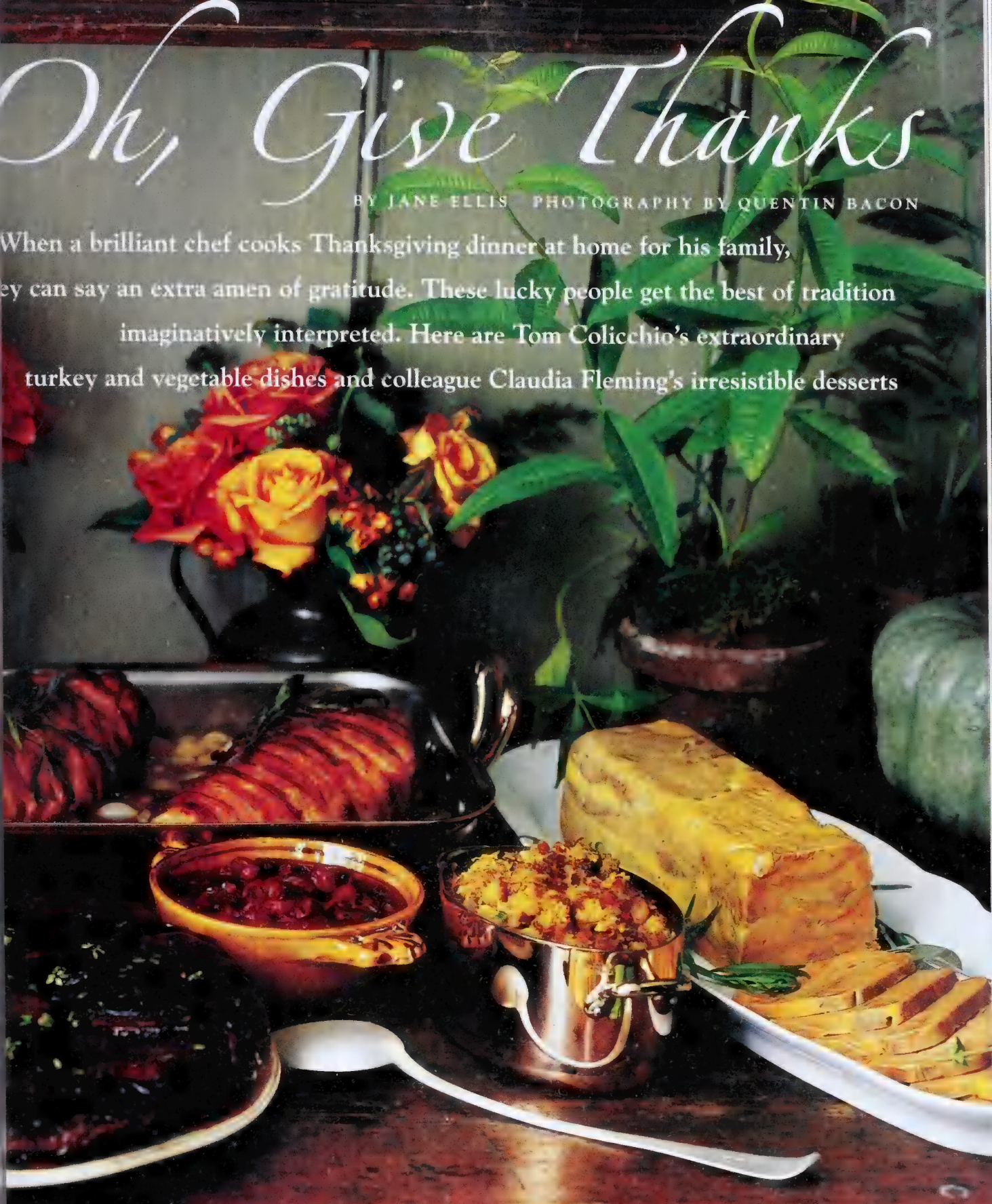
andscape architect Margie Ruddick converted a
eadow into a boxwood plantation (a cash crop). Opposite,
lockwise from top left: Large dressing room adjoins
ain bedroom. Hayloft-style opening in the master suite
actually French doors overlooking the lath house
r the pool. From the window above the dressing table,
laire Weiss sees the boxwood garden. Old farmhouse-style
ngue-and-groove boards cover lower dressing room walls.



Oh, Give Thanks

BY JANE ELLIS PHOTOGRAPHY BY QUENTIN BACON

When a brilliant chef cooks Thanksgiving dinner at home for his family, ey can say an extra amen of gratitude. These lucky people get the best of tradition imaginatively interpreted. Here are Tom Colicchio's extraordinary turkey and vegetable dishes and colleague Claudia Fleming's irresistible desserts



Tom Colicchio's groaning two-tier board, top from left: Brussels sprouts with diced slab bacon; ed red cabbage with caraway seeds. Above, from left: Braised endive with cumin, coriander, and mustard seeds; roasted root vegetables; mushroom tart Tatin; roasted breast of turkey with ragout of root vegetables, urkey legs, and thighs; cranberry orange sauce; fennel sausage and raisin stuffing, and fresh foie gras terrine.







The family of Tom Colicchio, who loves to cook at hom well as at his restaurant, is twice blessed. He presents th with their beloved oldies, along with the latest dishes which he is famous. For Colicchio, chef of Manhatt Gramercy Tavern, 2000 is a banner year. He has been vo best chef in New York by the James Beard Foundati launched a new restaurant, Craft; and published his f cookbook, *Think Like A Chef* (Clarkson Potter).

At home in New Jersey, he serves buffet-style so t people can drop in, especially the holiday orphans, when they feel like it. "For me, a buffet is more about relaxing t slaving over the stove course by course," he says.

The biggest challenge in preparing turkey is to both white and dark meat cooked to perfection. Colicch solution is to roast the breast separately and to braise the and thighs with vegetables to produce a succulent rag that also serves as a rich gravy. The breast, seasoned w sage and wrapped with bacon, is roasted at a low temp ture. Not fond of baking, Colicchio called upon Gram Tavern's dessert chef Claudia Fleming, another culinary She was voted best pastry chef in the U.S. at this year's Ja Beard awards.



Claudia Fleming's sweet take on Thanksgiving includes (above, from left) maple flan with glazed winter squash and apples; spicy gingerbread with kumquat, pistachio, and cranberry compote; honey-roasted pears. Opposite, clockwise from top left: A soup of root vegetables, apples, and slivers of prosciutto; honey-roasted pears with crème fraîche; and a plate of main dishes chosen from the buffet.

FOR RECIPES, SEE FEATURE INFORMATION

Recipes adapted from Chef Tom Colicchio of Gramercy Tavern and the new Craft restaurant, New York City. Vegetable recipes adapted from Think Like a Chef *by Tom Colicchio (Clarkson Potter, October 2000)*

BRUSSELS SPROUTS WITH BACON

- ½ pound slab bacon, diced
- 2 medium onions, peeled and sliced
- Water
- Kosher salt
- 1¼ pounds Brussels sprouts
- 1 tablespoon fresh thyme leaves
- Freshly ground black pepper

Cook bacon in a sauté pan over medium heat until rendered, about 5 minutes. Add onion and cook until soft, about 6 minutes. Remove pan from heat and set aside.

Bring a large pot of water to a boil. Add salt to taste. Add Brussels sprouts. Cook until almost tender. Drain. Add to bacon mixture. Place over medium heat until heated through. Stir in thyme and pepper to taste. Serves 8.

BRAISED RED CABBAGE

- 1 tablespoon peanut oil
- 2 large red cabbages, trimmed, quartered, cored, ribs discarded, and cut into thin strips
- Kosher salt and freshly ground black pepper
- 1 teaspoon caraway seed
- 1 cup dry red wine
- ⅓ cup red wine vinegar
- 3 tablespoons sugar

Heat peanut oil in a skillet over medium heat. Add ½ cup cabbage strips, salt and pepper to taste. Cook, stirring, until wilted. Repeat process until all leaves are wilted. Stir in caraway seed and cook 1 minute. Add wine and vinegar and bring to a simmer. Sprinkle sugar over leaves and mix well. Reduce heat to medium-low. Partially cover pan and gently simmer, stirring occasionally, until liquid has evaporated and cabbage is soft and shiny, about 45 minutes. Remove pan from heat. Set aside 5 minutes. Serve warm or at room temperature. Makes about 3 cups.

ROASTED ROOT VEGETABLES

- 4 parsnips, peeled
- 4 leeks, white part only, cleaned and trimmed
- 4 medium carrots, peeled
- ¼ cup peanut oil
- 4 fennel bulbs, quartered lengthwise
- 8 turnips, peeled and quartered
- 24 pearl onions, peeled
- Kosher salt and freshly ground black pepper

Cut parsnips, leeks, and carrots into ½-inch pieces. Set aside.

Heat peanut oil in a large skillet over medium heat. Add all vegetables and salt and pepper to taste. Cook, stirring frequently, until brown, about 5 minutes. Transfer vegetables to a large baking dish that will hold them in a single layer. Roast in a preheated 375°F oven, turning occasionally, until soft, about 30 minutes. Serves 8.

ROASTED ENDIVE WITH WHOLE SPICES

- 2 tablespoons peanut oil
- 16 heads of endive, loose outer leaves removed, leaving only compact centers
- Kosher salt and freshly ground black pepper
- 4 tablespoons unsalted butter, melted
- 12 green cardamom pods
- 1 teaspoon mustard seeds
- ½ teaspoon cumin seeds
- ½ teaspoon coriander seeds
- ½ teaspoon fennel seeds
- ½ teaspoon fenugreek

Heat peanut oil in a large ovenproof skillet over medium heat. Add endive, salt and pepper to taste. Cook, browning on all sides, about 5 minutes. Remove from heat. Place in a preheated 350°F oven. Roast 10 minutes. Remove from oven. Add butter and spices. Mix until endive is well coated. Roast, stirring occasionally, until browned and very tender, about 1 hour. Serve warm. Serves 8.

ROAST TURKEY BREAST WITH ROOT VEGETABLES AND TURKEY RAGOUT

- 4 tablespoons peanut oil
- Kosher salt and freshly ground black pepper
- 1 14 pound turkey, legs, thighs, and breasts removed, discard wing tips
- 2 large onions, peeled and quartered
- 6 carrots, peeled and coarsely chopped
- 6 celery stalks, peeled and coarsely chopped
- 8 garlic cloves, peeled
- 5 sprigs fresh thyme
- 4 sprigs fresh tarragon
- About 2 cups chicken stock
- 4 Granny Smith apples, cored and quartered
- 2 cups pearl onions
- 4 tablespoons cornstarch mixed with 4 tablespoons water
- ½ cup black currants, soaked in hot water and drained
- 6 fresh sage leaves
- 2 pounds sliced bacon
- 4 tablespoons unsalted butter
- 3 tablespoons chopped fresh thyme
- 2 tablespoons chopped fresh tarragon

Heat oil in a large ovenproof pan over medium-high heat until hot. Salt and pep turkey legs and thighs on both sides. Bro on each side. Remove meat from pan and aside. Pour off excess fat from pan. A onion, carrots, celery, and salt to taste. C over medium heat, stirring occasionally, u vegetables begin to brown, about 15 minu Add garlic, 4 sprigs thyme, and tarrag Cook until tender, about 3 to 5 minutes. A reserved meat, skin-side up. Add enou stock to just cover vegetables. Bring to a s mer. Add apples. Place pan in a prehea 350°F oven. Gently simmer until mea very tender and browned, about 2 hours.

Remove pan from oven. Remove m and cover with aluminum foil. Cool. Sh meat. Discard skin and bones. Set aside.

Strain braising liquid into a bowl. Disc solids. Return liquid to pan. Simmer skim off fat. Cool. Set aside.

Place pearl onions on a baking sheet. A salt and pepper to taste. Roast in a prehea 350°F oven for 25 minutes. Remove fr oven. Cool. Peel and set aside.

Reduce braising liquid over medium h to 2½ cups. Remove pan from heat. Sti cornstarch mixture. Add shredded m pearl onions, currants, and remaining th sprig. Set aside.

Overlap 1 pound bacon strips on a flat face. Place 3 sage leaves and 1 turkey br on top. Completely wrap breast with bac Place on a baking pan seam-side do Repeat process. Roast in a preheated 35 oven until a meat thermometer reads 16 about 40 minutes. Remove pan from ov Set aside 20 minutes.

Place ragout over medium heat. Whis butter, chopped thyme, and tarragon. H through. Remove thyme sprig. Slice tur and serve with ragout. Serves 8.

FENNEL SAUSAGE RAISIN STUFFIN

- 2 packages breakfast sausage
- 1 cup finely chopped fennel
- ½ cup finely chopped carrots
- ½ cup finely chopped celery
- ½ cup finely chopped leeks
- ½ cup finely chopped onion
- 2 cloves garlic, peeled and minced
- ¼ cup raw foie gras, diced, optional
- 1 cup golden raisins soaked in hot water and drained
- 2 pounds bread, cubed, placed on a tray and left out overnight
- Fresh thyme leaves
- Fresh sage leaves
- Toasted fennel seed
- 6 large lightly beaten eggs
- 2 to 3 cups chicken stock
- Salt and freshly ground black pepp

Cook sausage in a large sauté pan over


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medium heat until browned. Remove pan from heat and set aside. Remove sausage with a slotted spoon. Cut into ¼-inch pieces. Set aside. Place reserved pan over medium heat. Add chopped fennel, carrots, celery, leeks, onion, and garlic. Sauté about 10 minutes.

Place in a large bowl the sausage, sautéed vegetables, foie gras, raisins, bread cubes, and thyme, sage, and fennel seeds to taste. Thoroughly mix in eggs. Slowly add just enough chicken stock until mixture is moist. Add salt and pepper to taste. Place in a large gratin dish. Cover. Bake in a preheated 350°F oven 30 minutes. Uncover and bake until browned. Serves 8.

MUSHROOM TART TATIN

6 portabella mushrooms, stems and gills removed
1 clove garlic, peeled and sliced
¼ cup olive oil
⅛ teaspoon fresh thyme leaves
1 cup sugar
1 tablespoon water
1 tablespoon red wine vinegar
Onion confit, recipe follows
1 10-inch-round prepared puff pastry

Gently mix mushrooms, garlic, olive oil, and thyme leaves together in a bowl. Place on a baking sheet and bake in a preheated 350°F oven for 25 minutes. Remove pan from oven. Cool.

Place sugar and water in a saucepan. Cook over medium heat until sugar caramelizes. Remove pan from heat. Stir in vinegar. Pour mixture into an 8-inch pie tin. Overlap mushrooms on top. Spread onion confit over mushrooms. Place puff pastry on top. Bake in a preheated 400°F oven until pastry is golden brown, about 20 minutes. Remove pan from oven. Cool. Carefully unmold onto a serving dish. Serves 8 to 10.

ONION CONFIT

2 tablespoons extra-virgin olive oil
12 cups thinly sliced onions
Kosher salt and freshly ground black pepper
1 cup chicken stock
2 tablespoons white wine vinegar
2 tablespoons fresh thyme leaves
4 anchovy fillets, chopped, optional

Heat oil in a large deep skillet over medium heat. Add onions and salt and pepper to taste. Reduce heat to medium-low. Cook, stirring occasionally, until very soft, but not brown, about 30 minutes. Add stock and vinegar. Simmer, stirring occasionally, until liquid has evaporated, about 30 minutes. Remove pan from heat. Add thyme leaves and anchovies and mix well. Cool. Makes about 3 cups.

CRANBERRY RELISH

1 cup fresh orange juice
½ cup sugar
1 12-ounce bag of fresh cranberries
Zest from 1 orange

Heat orange juice and sugar in a saucepan over high heat to a boil. Reduce heat to medium. Add cranberries and zest. Cook until cranberries burst. Remove pan from heat. Cool. Makes about 2 cups.

ROOT VEGETABLE SOUP WITH APPLES AND DUCK PROSCIUTTO

2 Granny Smith apples, cored and halved
Iced water
Juice of 1 lemon
4 tablespoons peanut oil
1 fennel bulb, cored and thinly sliced
2 medium carrots, peeled and thinly sliced
2 small onions, peeled and thinly sliced
2 small leeks, white part only, trimmed and thinly sliced
2 butternut squashes, peeled and thinly sliced
2 parsnips, peeled and sliced
2 garlic cloves, peeled and sliced
Kosher salt and freshly ground black pepper
4 fresh thyme sprigs
4 tablespoons unsalted butter
8 cups chicken stock
¼ pound sliced duck prosciutto, optional, see reader information

Julienne 1 apple. Place in a bowl of iced water and lemon juice. Set aside.

Cut remaining apple into thin slices. Heat oil in a large sauté pan over medium heat. Add sliced apple, fennel, carrot, onion, leek, squash, parsnip, garlic, salt and pepper to taste. Cook, stirring occasionally, until vegetables begin to soften, about 15 minutes. Add thyme sprigs and 2 tablespoons butter. Cook until vegetables are tender, about 5 minutes. Gradually add 6 cups stock, about ½ cup at a time; bring to a simmer after each addition. Reduce heat to medium-low. Cook until vegetables are very soft. Remove pan from heat. Discard thyme sprigs.

Cool soup for 10 minutes. Purée in batches in a food processor. Return soup to pan. Thin with remaining stock to taste. Add salt and pepper to taste. Gently reheat. Stir in remaining butter. Serve garnished with reserved apple and duck prosciutto slices. Serve immediately. Serves 8.

Dessert recipes adapted from Gramercy Tavern's Pastry Chef Claudia Fleming

MAPLE FLAN WITH GLAZED WINTER SQUASH AND APPLES

½ cup sugar
¼ cup water
2 cups maple syrup
3 cups heavy cream
Pinch of salt
1½ cups egg yolks
Glazed winter squash and apples, recipe follows
Crème fraîche

Heat sugar and water in a saucepan medium-high heat until golden bro Remove pan from heat. Pour caramel in 4-cup terrine. Tilt and rotate terrine unt sides are completely coated. Set aside.

Heat maple syrup in a saucepan medium heat until reduced by half. Rem pan from heat. Stir in cream and salt.

Place egg yolks in a large bowl. Sl whisk in maple syrup mixture. Strain ture into a bowl. Discard solids. Fill cara coated terrine with custard. Cover top aluminum foil. Immerse in a hot water to cover about two-thirds of its depth. in a 325°F oven until flan is set around edges, but still slightly soft in center, abou hours. Remove pan from water bath. C Refrigerate overnight. Remove terrine refrigerator. Unmold on a serving pla

Serve with glazed winter squash apples and crème fraîche. Serves 12.

GLAZED WINTER SQUASH AND APP

¾ cup maple syrup
¾ cup water
1½ cinnamon sticks
2 cloves
1 small butternut squash cut into ¾-inch cubes, about 2 cups
¾ cup sugar
1 Granny Smith apple, peeled and c into ½-inch cubes, about 2 cups

Place maple syrup, water, cinnamon st and cloves in a saucepan. Place over high and bring to a boil. Lower heat to med and cook, about 7 minutes. Add squash simmer until tender and translucent, abo minutes. Remove squash with a slotted sp and place in a bowl. Simmer sauce u reduced by half, about 7 minutes. Set a

Heat an 8-inch nonstick pan over heat until very hot. Sprinkle ¼ cup s into pan. Cook, shaking and stirring, melted. Repeat process until sugar is c melized to a medium amber. Remove from heat. Add apples. Baste with cara until apples become soft and absorb som the caramel, about 5 minutes.

Add apples and squash to reserved sa Gently stir together. Cool. Remove clo Serve at room temperature.

ROASTED HONEY PEARS

4 tablespoons honey

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6 small, firm, ripe Comice pears, peeled, halved, and cored
5 sprigs fresh thyme
2 tablespoons unsalted butter, cut into pieces
Pinch of salt

Heat 2 tablespoons honey in a large skillet over low heat until it begins to reduce and caramelize, about 10 minutes. Add pears, flat-side down. Cook until golden brown around the edges, about 15 minutes. Remove pan from heat. Place pears in a roasting pan flat-side up. Scatter 3 sprigs of thyme on top. Roast in a preheated 350°F oven until tender, about 25 minutes.

Heat remaining honey and thyme sprigs in a saucepan over low heat. Slowly whisk in butter and salt. Drizzle honey-butter mixture over pears. Serve hot or warm. Serves 6.

GINGERBREAD WITH KUMQUAT, PISTACHIO, AND CRANBERRY COMPOTE

Butter
Flour for pan plus 2 cups
1 cup oatmeal stout or stout
1 cup molasses
½ tablespoon baking soda
3 eggs
½ cup sugar
½ cup dark brown sugar
¾ cup grapeseed oil
2 cups flour
1½ teaspoons baking powder
2 tablespoons ground ginger
¾ teaspoon ground cinnamon
¼ teaspoon ground cloves
¼ teaspoon ground nutmeg
⅛ teaspoon ground cardamom
1 tablespoon grated fresh ginger
Kumquat, pistachio, and cranberry compote, recipe follows

Butter and flour a 2-quart Bundt pan. Set aside.

Mix oatmeal stout and molasses in a saucepan. Place over high heat and bring to a boil. Remove pan from heat. Add baking soda. Set aside until foam dissipates.

Whisk together eggs and sugars in a bowl. Whisk in grapeseed oil. Set aside.

Whisk together flour, baking powder, ground ginger, cinnamon, cloves, nutmeg and cardamom in a bowl. Set aside.

Mix oatmeal stout mixture into egg mixture. Mix half into flour mixture. Do not overmix. Repeat process. Pour through a sieve into a clean bowl. Gently mix in fresh ginger. Pour into prepared pan. Bake in a preheated 350°F oven for 1 hour. Do not open oven until gingerbread is almost done. Remove from oven. Place on a rack for 10 minutes. Unmold on a rack. Cool. Place on a serving dish. Garnish with compote. Serves 10.

KUMQUAT, PISTACHIO, AND CRANBERRY COMPOTE

For sugar syrup:
5 cups sugar
3 cups water

For kumquats, pistachios, and cranber
2 pounds kumquats, slice 1½ pounc into ¼-inch slices, leave remainin ½ pound whole
2 cups whole, shelled, pistachios
½ cup sugar
2 cups whole cranberries

Prepare sugar syrup: Place sugar and v in a saucepan. Bring to a boil over high h Remove pan from heat. Set aside.

Prepare kumquats, pistachios, and c berries: Add sliced kumquats to sugar sy Bring to a boil. Lower heat and simmer translucent, about 10 minutes. Remove from heat. Cool. Remove kumquats w slotted spoon and place in a bowl. whole kumquats to remaining sugar sy Bring to a boil. Lower heat and simme 30 minutes. Remove pan from heat. Ren kumquats with a slotted spoon and ad sliced kumquat mixture. Set aside.

Ladle ¼ cup sugar syrup into a bowl. pistachios. Mix well. Sprinkle with su Toss until nuts are completely cove Immediately spread nut mixture on a pa ment-lined baking sheet. Bake in a heated 350°F oven until crystallized, abo minutes. Remove pan from oven. Set a

Bring remaining sugar syrup to a boil. cranberries. Lower heat and simmer u cranberries pop. Cool. Remove cranbe with a slotted spoon and add to kum mixture. Mix in pistachios. Makes al 6 cups. ■

Rule, Bretagne

Continued from page 210

chose named varieties of outstanding merit, plants stamped with the Royal Horticultural Society's badge of excellence.

On a summer morning under an armada of clouds advancing off the English Channel, a jungly Kerdalo invited exploration. Timothy Vaughan's high-pitched weed whacker whined in the distance, accompanied at intervals by bells pealing from Treguier's famous cathedral across the river. I wandered a bit aimlessly through the geometrically arranged gardens near the house, now undergoing renovation. A small arrow pointed toward a shady, lush path that wove back and forth across a little stream, sometimes widening to still pools, then fun[illegible] and cascading down [illegible] fall. Peter Wolkonsky wrote [illegible] this sound of running water "delicious."

When a light sprinkle turned to a downpour, I crouched under six-foot-tall gunneras, the rain thudding loudly on leathery leaves bigger and more effective than any umbrella. The clouds passed but the stream swelled, now gushing past stands of bright green bamboo, ferns, and pink plumes of astilbe. Shimmering in the light, the spray from a waterfall splattered into a stone scallop on the floor of an elegant grotto. The sirens and sea serpents the prince fashioned from shells collected on Brittany beaches or bought in shops in Paris were cloaked in mist.

By the time I finally caught up with Isabelle and Pip, they were buried in a thicket of unusual and precious trees, growing so close together they were choking one another. "There's no way around it; the dogwoods must go so Japanese maples can survive," Isab lamented. Standing back from a lo thirty-foot Davidia, a Chinese speci with snowy white bracts that flutter drying handkerchiefs in the wind. marveled at its vigor. It was not, h ever, one tree but four. "So now, wh ones should we take down?" she sigh

The next generation of Kerd keepers are busy hacking back runa growth and reimagining ornamen beds. But happily, the garden g have been opened to the public. Eve the monumental task of preserva and rejuvenation goes on, visitors invited to Kerdalo on Mondays and urdays in the afternoon, during A May, July, and August. For infor tion or to arrange a special tour, w Kerdalo, 22220 Trédarzec, France.

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GERM PROOFING YOUR HOME FOR THE HOLIDAYS

A Q&A WITH DR. GERBA

Dr. Charles Gerba, Ph.D.
University of Arizona

Dr. Charles Gerba, Ph.D., is a professor of Microbiology and Immunology at the University of Arizona. Dr. Gerba led the University of Arizona study pinpointing the "hot zones" – sites within your home with the highest bacteria counts. Dr. Gerba and The Clorox Company gathered to discuss "germ proofing" your home for the holidays.

WHAT ARE THE "GERMIEST" AREAS IN OUR HOMES?

In a previous study, we confirmed that the kitchen is the main germ battlefield. The kitchen sink area, sponges and dishcloths top the list. Following close behind is the bathroom sink drain and the kitchen faucet handles.

DURING THE HOLIDAYS, WHEN THERE IS TYPICAL TRAFFIC INTO OUR HOMES, ARE WE AT RISK FOR INCREASED GERM INVASION?

Yes, when there is typically more traffic homes, we can face an increased risk. Sin are in a hurry, they tend to miss critical cle disinfecting steps before, during and after fo ration. During this season, we bring home fr and vegetables for holiday cooking. It previously demonstrated that fruits and v can cause cross-contamination of the kitche and surfaces touched by these items ne cleaned and disinfected thoroughly after use

SINCE THE HOLIDAYS OFTEN BRING COLDER WEA WE AT HIGHER RISK FOR GERMS BECAUSE WE M MORE TIME INSIDE?

This is true; the spread of cold viruses is very since we spend more time inside. Hard should be cleaned and disinfected thoroug cold viruses that may be spread by bodily f easy way to disinfect door knobs and cabine is by using **Clorox Disinfecting Spray**, the f fectant that continues to kill 99.9 percent o for up to 24 hours, even after sprayed su repeatedly touched and re-contaminated.





DOES THE TYPE OF FOOD TYPICALLY USED DURING THE HOLIDAYS POSE INCREASED RISKS?

Yes, it does. Because we use meat more often during this period the risk of cross-contamination increases. There can be a lot of traffic in the kitchen and it is very important that food be stored properly at appropriate temperatures. Re-heating is also important. We tend to reheat food and leave it at room temperature for a long time. Warm food is a great medium for bacteria to grow on. Food must be stored in appropriate containers like **GLADWARE®** and kept in the refrigerator. **GLADWARE** features a tight seal to lock in freshness and it is microwaveable, freezeable, sealable, and top-shelf dishwasher safe.

HOW CAN WE PREVENT GERMS FROM ENTERING OUR HOMES? HOW CAN WE KILL GERMS IN OUR HOUSE?

It is quite difficult to prevent germs from getting into our homes. We can't turn our homes into sterile environments. However, we can control the spread and growth of germ-causing illnesses in our home by proper cleaning and disinfecting. During the holiday season, we may have to increase the frequency of cleaning and disinfecting to eliminate germ-causing illnesses.

LONG SHOULD WE SPEND CLEANING OUR HOMES?

houldn't spend much time at all. By using a one cleaning and disinfecting product such as **ula 409**, you can reduce cleaning time by using ne product. This is one example of how we can ean smarter, not harder.

MORE FREQUENT VISITORS DURING THE HOLIDAYS, LD WE BE CONCERNED ABOUT INCREASED RY LOADS?

should give more care to your laundry and ering habits over the holidays. Recent epidemio- l studies have shown that using machines at romats and washing with non-bleach detergents s in more diarrhea and respiratory infections. one-step products, like **Clorox Disinfecting** , should be used to wipe down surfaces like the the washer where clothing is often placed dur- nsfer to the dryer or where it may sit for extend- riods of time. It is also advisable to wipe down urfaces that come into contact with unwashed ng like your hamper or laundry basket.



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CHEAP THRILLS!

Designer Kelly Wearstler gets 90 minutes in The Home Depot to pull together a complete floor-to-ceiling powder room. The result—sheer seventies glamour

By David Hay



9:05 A.M. *Wearstler scales a wall display of sinks to get a close-up look (above). She contemplates a brown number but finally opts for a simple white Kohler model.*

9:15 A.M. *In the garden department, Wearstler grabs a white ceramic pot to plant a fern in. She quickly changes gears and settles for a 6-inch orchid with burnt-orange flowers.*





9:00 A.M. *Designer Kelly Wearstler (above, right) ready to hit the aisles at The Home Depot with House Beautiful's Char Hatch Langos (left), who'll time her shopping*

Heading into The Home Depot—assigned to create a powder room by shopping against the clock at the 134,0 square-foot Marina Del Ray store—designer Kelly Wears admits to House Beautiful editor Char Hatch Langos that has no preexisting decorative concept. But she insists the result be glamorous. "That's critical," she says. "When y guests go in to the powder room, you want them to think t look fabulous. That way when they come back to the pa they'll be primed to have a good time." Langos starts the st watch at 9:00 A.M. and Wearstler quickly scouts the crow aisles. After a few minutes she has her plan: "I want full- decadent 1970s." Here's what she bought—and why. ■

9:30 A.M. *"When everything's the same color, it's so last Tuesday," says Wearstler in the paint department. "The vanity will be one color, the ceiling another—part of the layering effect I like." She settles on gold for the ceiling and a burnt-orange for the vanity.*



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09:50 A.M. *"Stop the forklift!" shouts Wearstler, seeing an aisle with hundreds of light fixtures. "Isn't it groovy?" she says, pointing to a brass-and-acrylic chandelier. She takes two. "I'll get rid of the chains and fix them to the ceiling. Lighting is so important in a powder room. It's how you get your guests to look good."*

10:05 A.M. *The range of faucets is mind-boggling, but Wearstler doesn't hesitate, snapping up different styles for hot and cold: "Not as conventional," she reasons. Sales associate Albert Peter (below), assisting with drawer handles, looks surprised when she chooses some in silver, some in gold. "You can totally mix them," she says confidently.*



"Sexy lighting in a powder room is how you get your guests to feel goo

09:45 A.M. *Halftime. The wallpaper section put Wearstler into a frenzy of delight. She couldn't find Mylar paper, so she picked a heavy lattice-patterned English paper that she'll put on the ceiling and paint over—"which will make for an even more layered look," she notes.*





10:30 A.M. *Several purchases later—cocoa-glazed bricks to line some walls ("Tile's too conventional and col and beveled mirror tiles for some others; a streamlined toi with an offset tank; small parquet tiles for the floor; and a Lucite box instead of a standard holder for toilet paper— a triumphant Wearstler and Langos arrive at the check out.*


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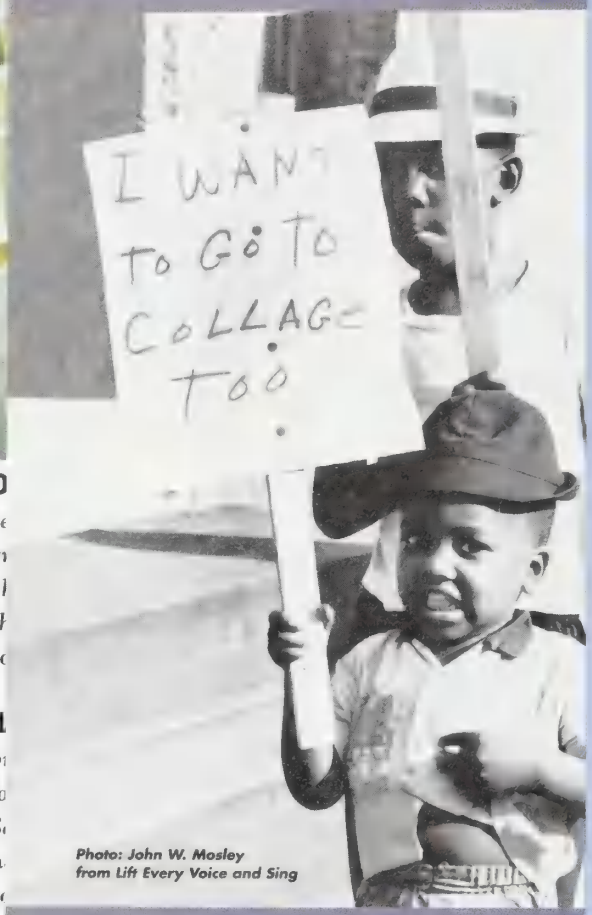


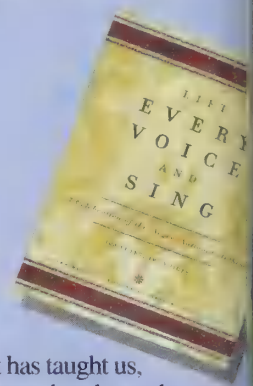
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Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling seas.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast...*

* See book for complete lyrics

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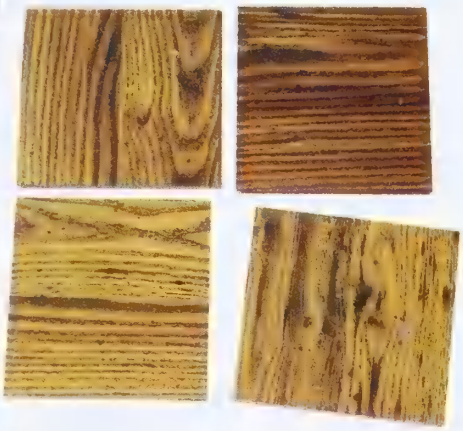


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COVER See Reader Information for "Gathering Force," page 192.

54 GOLD RUSH ALERT! **1. Wallpaper,** Hammered Gold #G900-03 Gold—Donghia (T); 800-DONGHIA. **2. Woven metallic trim,** #V319-001 in Metallic Gold—Scalamandré (T); 212-230-0540. **3. Silk Sheer fabric,** #915-GWF-4 Diva Sheer in Copper, from Ground Works—Lee Jofa (T); 888-LEE-JOFA. **4. Braided trim,** #38005-9123. **5. Gold fringe,** #38015-9123—Houles U.S.A (T); 310-652-6171. **6. Silk eyelet stripe fabric,** #GM90110.62 Broderie Anglaise in Moutarde—Christopher Hyland, Inc. (T); 212-688-6121. **7. Puckered silk grid fabric,** #8314-416—Kravet (T); 888-4-KRAVET. **8. Gold polyester fabric,** by Creation Baumann, Virtual-2—Pollack; 212-421-8755. **9. Ornate tassel fringe,** #SV2004F.3 Almond Fringe in Gold and Cream—Christopher Hyland, see above. **10. Polka-dot trim,** #31145-9163—Houlès, see above. **11. Woven fabric,** #3551-06 All That Glitters in gold plate, Window/Wall collection—Gretchen Bellinger (T); 518-235-2828. **12. Patterned fabric,** #NC704-58 Casablanca in pale gold—Nancy Corzine Textiles (T); 310-652-4859. **13. Broad striped fabric,** Concerto 188—Zimmer + Rohde (T); 212-758-5357. **14. Metallic tassel,** #NW308.1 Zeus—Christopher Hyland, see above. **15. Woven Globe pattern fabric,** #21935-4 Globes—Bergamo (T); 212-462-1010.

64 MEN OF THE CLOTH *Showroom:* A.M. Collections, Ltd. (T); 212-625-2616.

126 THE DOLLHOUSE **Ralph Pucci,** Pucci International, 44 W. 18 St., New York 10011; 212-633-0452.

132 LIGHT OPERA *Designer:* **Ingo Maurer LLC,** 89 Grand St., New York 10013; by appt.:212-965-8817. Website: www.ingo-maurer.com.

144 TEA AND SYMPATHY *Architect:* **John Black Lee,** John Black Lee Architects, 160 Mill Rd., New Caanan, CT 06840; 203-966-9669. *Restoration architect:* **Toshiko Mori,** Toshiko Mori Architect, 145 Hudson St., New York 10013; 212-274-8687.

148 IMAGE BANK *Page 148: Clockwise from top left:* **Duane Michals,** *What Makes Art, Art?* Courtesy Pace-MacGill Gallery—Parsons School of Design Benefit Photography Auction, at Swann Galleries, 104 E. 25 St., New York 10010; 212-254-4710, Nov. 28, 2000. Contact: Parsons at 212-229-8923. **Martin Munkacsi,** *Halston Headress.* Courtesy The Center for Photography: Woodstock, 59 Tinker St., Woodstock, NY 12498; 845-679-9957. **Arthur Leipzig,** *Ideal Laundry,* Courtesy Howard Greenberg Gallery, 120 Wooster St., New York 10012; 212-334-0010. Offered at the 4th Annual Friends of Friends Photography Auction, at Swann Galleries, see above, Dec. 6, 2000. Call 212-691-0909. **Kurt Markus,** *Boy with Hood,* Courtesy Staley-Wise Gallery, 560 Broadway, New York 10012; 212-966-6223. Contact: Friends in Deed, 212-925-2009. *Page 150: Clockwise from top left:* **Sheva Fruitman,** *Shell,* cyanotype. Courtesy Staley-Wise Gallery, see above. **Michael Clinton,** *Courtyard, Marrakesh;* Starlight Children's Foundation. Call 212-354-2878. **Herb Ritts,** *Dalai Lama (Hands).* Courtesy Herb Ritts Photography Inc. 1106 N. Hudson Ave., 2 fl., Los Angeles 90038; 323-466-0026. Offered at Christie's to benefit Room To Grow, Oct. 11, 2000. Contact: People's Revolution: 323-658-8700. **Sid Avery,** *Audrey Hepburn with her pet dog at Paramount Studios, 1957.* Courtesy Motion Picture & Television Photo Archive, 16735 Saticoy St., #109, Van Nuys, CA 91406; 818-997-8292. Offered at a *Biography* Magazine–sponsored silent auction at the Staley-Wise Gallery to benefit the International Center for Photography. Call 212-564-6367.

162 ROCK STEADY Manitoga is on Rte. 9D in Garrison, New York. Tours by appt.: April to October. Call 845-424-3812. *Website:* www.manitoga.org

166 SHOW AND TELL *Designers:* **Mario Buatta, Inc.,** 120 E. 80 St., New York 10021; 212-988-6811. **Richard Mishaan Design,** 720 Fifth Ave., New York 10019; 212-265-5588. **Greg Jordan Inc.,** 504 E. 74 St., #4W, New York 10021; 212-570-4470.

174 HIGH CONTRAST *Pages 174 to 183: Designer:* **Nancy Braithwaite,** Nancy Braithwaite Interiors, 2300 Peachtree Rd., Ste. C101, Atlanta 30309; 404-355-1740. *Architects:* **Norman Davenport Askins,** PC, 2995 Lookout Pl., Atlanta 30305; 404-233-6565. Yong South Pak & Assoc. 3195 Paces Ferry Pl., Atlanta 30305; 404-231-3195. **Paint**—Pratt & Lambert (M); 800-289-7728. *Dining room:* **Gateleg table,** fabricated by—Rick Hogan, Unique Wood Products, 4281 Wayside Court, Lilburn, GA 30047; 770-931-8195. **Crewel chair fabric**—Decorators' Walk (T); 212-319-7100. *Sunroom:* **Chandelier**—Rose Tarlow through Randolph & Hein (T); 310-855-1222. *Living room:* **Sofa** through designer. **Linen sofa fabric**—Rogers & Goffigon (T); 212-888-3242. **Wicker sofa**—Bielecky Brothers (T); 212-753-2355. **Chandeliers**—Levison & Cullen Gallery, Inc, 2300 Peachtree Rd., Ste. C-102, Atlanta 30309; 404-351-3435. *Family room:* **Abaca rug**—Stark Carpet (T); 212-752-9000. *Kitchen:* **Table**—Pucci International (T); 212-633-0452. **Sink and drawers,** custom—Onsite Woodwork Corp. (M); 770-948-5550. **Sconces,** custom by designer. *Porch:* **Wicker furniture**—Dearing Antiques (R), 670 Miami Circle, Atlanta 30324; 404-233-6333. *Breakfast room:* **Dining table and chandelier**—Levison & Cullen Gallery, see above. **Cushion fabric**—Castel (T); 212-758-9900. **Shelf**—Jacqueline Adams Antiques (R), 2300 Peachtree Rd. NW, Ste. B110, Atlanta 30309; 404-355-8123. *Master bedroom:* **Steel bed**—Andrew T. Crawford Ironworks (M); 404-351-8324. *Bathroom:* **Bathtub**—The Water Monopoly (R,T), London, England; 011 44 20 76242636. *Guest bedroom:* **Dalmation painting**—Doug Funkhouser; 818-951-8173. **Bench; armoire**—Levison & Cullen Gallery, see above. **Abaca floor covering**—Stark Carpet, see above. **Linens**—Rose Tarlow–Melrose House (T); 323-373-1063.

184 BEACHY CLEAN *Pages 184 to 191: Architect:* **Shelton, Mindel & Assoc.,** 216 W. 18 St., New York 10011; 212-243-3939. *Living room:* **Euclid Club Chairs,** #3201—Donghia (T); 212-935-3713. **Baisity sofas,** #BA242F; **Tubular cushions,** #CB20—B&B Italia (T); 212-758-4046. **Sofa fabric,** Feather One's Nest, #2464-01—Gretchen Bellinger (T); 518-235-2828. **Lamp,** #999—Saladino Furniture (T); 212-684-6805. **Parsons table,** custom—Shelton, Mindel & Assoc. see above. **Coffee table,** Le Corbusier—Cassina (R), 155 E. 56 St., New York 10022; 212-750-1313. **Area rug,** Pebble Point Color, Barley #184—Stark Carpet (T); 212-752-9000. **Cabinet,** custom—Shelton, Mindel & Assoc. see above. **Window fabric**—Clarence House (T); 212-752-2890. **Floor lamp,** Cedric Hartman—Pollack & Associates (T); 212-421-8755. *Living room:* **Arco floor lamp**—MSK Illuminations (T); 212-888-6474. **Saarinen table; Toledo chairs,** Knoll (R,T), 105 Wooster St., New York 10012; 212-343-4000. **Aalto chaises**—ICF (R,T); 800-237-1625. **Noguchi floor lamp**—MSK Illuminations, see above. *Dining room:* **Table,** custom—Shelton, Mindel & Assoc. see above. **Chairs**—ICF see above. **Chair fabric**—Unika Vaev (T); 212-388-1000. *Den:* **Coffee table,** Le Corbusier—Cassina, see above. **Club chairs and sofa**—Ernest Studio (T); 212-988-4900. **Sofa fabric**—Gretchen Bellinger, see above. **Barstools**—Donghia, see above. **Barstool fabric,** [illegible] Rogers & Goffigon (T); 212-888-3242. **Jorge Pensi stool**—Knoll, see above. **Entry** [illegible] **stools**—Knoll, see above. **Limburg light fixture; Noguchi lanterns**—MSK Illuminations, see above. **Parsons table,** custom—Shelton, Mindel & A[ssoc.] see above. **Sofa:** I. L. Euro Inc. (R,T), 45 Greene St., New York 10013; 212-625-1494. **Ta** Knoll, see above. **Light fixture**—MSK Illuminations, see above. *Master bedroom:* **Bed,** custo Shelton, Mindel & Assoc. see above. **Bedding**—Pratesi (R,T), 829 Madison Ave., New 10021; 212-288-2315. **Wall Fabric.** #MA070—Beckenstein Fabrics & Interiors (R,T), 4 V St., New York 10011; 212-366-5142. **Bench,** George Nelson (M)—Herman Miller for the H 800-646-4400. *Pool area:* **Chaises**—Brown Jordan (M); 212-593-1390. **Towels**—Ralph L[auren] Home (M); 800-578-7656. **Area rug**—Carpet Resources (T); 212-302-1113.

192 GATHERING FORCE *Pages 192 to 199: Designer:* **Suzanne Rheinstein Assoc.,** 8 Hilldale Ave., W. Hollywood, CA 90069; 310-550-8900. **Most furniture and antiques** Hollyhock Hilldale (R,T), 817 N. Hilldale Ave., W. Hollywood, CA 90069; 310-770-4 **Most accessories**—Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles 90004; 323-931- Garden—Judy M. Horton Garden Design; 323-933-0501. *Living room: Fabrics:* **Summer s on all furniture,** Brompton Stripe, #30117-003; **winter velvet** on chairs, Cornithian, #36 001—Scalamandré (T); 310-657-8154. **Winter fabric** on chaise, Blue Ecru by Robert Kn Hollyhock Hilldale, see above. **Winter floral cotton** on chairs, Les Embrasses, #33207/2 Clarence House (T); 310-652-0200. **Winter loveseat fabric,** Bechamel Blond, wool s #938001-01 by Rogers & Goffigon—Oakmont (T); 310-659-1423. Walls, custom. **Drapery ric,** Fiorella, #92902-4, Rembrandt by Rogers & Goffigon; **drapery trim,** Cartouche Trimr Narrow Braid, #T513/03 and Cut Fringe, #T512/03 by Nina Campbell for Osborne & Lit Oakmont, see above. **Drapery lining,** Toile Carreaux, #13007-9028—Houles USA (T); 289-2435. **Agra rug**—Stark Carpet (T); 310-657-8275. *Dining room:* **Frames and rolled gl** Hollyhock Hilldale, see above. **Drapery fabric,** Bechamel Blond, #938001-01 by Rogers & figon—Oakmont, see above. **Drapery appliqué trim**—Houles (T); 310-289-2435. *Entry landing:* **Wall and drapery fabric,** #26405A-001—Scalamandré, see above. **Drapery** wooden fringe #90582—Brunschwig & Fils (T); 310-659-9800. *Library:* **Sofa fabric,** Pe #8326/18, Seaspray by Jack Lenor Larsen—Oakmont, see above. **Armchair fabrics**—Indian by Robert Kime—Hollyhock Hilldale, see above. *Breakfast room:* **Wing chair fabric,** L linen print #79842-04—Brunschwig & Fils, see above. *Bathroom:* **Custom mirror**—Holly Hilldale, see above. **Wallpaper,** Haseley Gold #7514/03 by Colefax & Fowler—Oakmon above. *Home office:* **Chair fabric,** Riviere Enchantee, #174151-00 red—Brunschwig & Fil above. **Desk accessories**—Hollyhock, see above. *Outdoor and porch area:* **Chaise longue,** B **ottomans**—Hollyhock Hilldale, see above. Green fabric, #1110, Avocado—Giati (T); 310 9924. **Floral fabric,** Bailey Rose, #7181; **wallpaper,** both by Cowtan & Tout—Oakmon **Planters**—Hollyhock Hilldale, see above.

200 ENCORE *Pages 200 to 203: Designer:* **Joe D'Urso,** 39 Cooper Lane, East Hamptor 11937; 631-329-3634. *Living area:* **Island Sofa** in Tammba fabric, color gold, #5905-03, m **tables, Odéon Tub Chair** in Moonray fabric, color gold, #4925-13; **Odéon Club Chair** in M ray fabric, color bronze, #4925-14; **Supper table**—Donghia Furniture/Textiles (T); 800-DON **Sugar press table**—Mecox Gardens (R,T), 962 Lexington Ave., New York 10021; 212-249- **African table, floor lamp**—Wyeth (R,T), 315 Spring St., New York 10013; 212-925-5278. S **ture,** "Head on a Stick" by Monica Banks—Lizan Tops Gallery (R), 66 Newtown Lane Hampton, NY 11937; 631-324-3424. *Dining area:* **Hans Wegner chairs**—Lin Weinberg (R Wooster St., New York 10012; 212-219-3022. **Cogolin floor lamp**—ROOM (R); 888-420-

204 ESSENCE *Pages 204 to 207: Architects:* **Herzog & de Meuron,** CH-4056 Basel, R schanze 6; 41-61 385 57 57; email: hdemarch@access.ch. *Principals:* **Jaques Herzog & Pier Meuron,** see above. *Project architect:* **Lukas Bogli, Harry Gugger, Christine Binswange** above. *Landscape architect:* **Herzog & de Meuron,** see above. *Contractor:* **B. Sontag;** Rader France. *Structural engineer:* **H.P. Frei, F. Mannel;** Herzog & de Meuron, see above.

214 A SONGWRITER'S WONDERFUL WORLD *Pages 214 to 219: Architects:* **Steven ris Architects,** 50 Warren St., New York 10007; 212-587-1108. *Project architect:* **Stephen B man.** *Landscape architect:* **Margie Ruddick Landscape,** 7149 Germantown Ave., Philade 19119; 215-247-7290. *Interior designer:* **Lucien Rees-Roberts,** Steven Harris Architect above. **House size:** 6,000 sq. ft. **Lot size:** 10 acres. *Exterior materials:* **Doors**—Kolbe & K (M); 800-477-8656. **Paint,** white—Shreuder, Fine Paints of Europe (M); 800-332-1556. *In materials:* **Windows and custom doors**—Kolbe & Kolbe (M); 800-477-8656. **Floors**—W workers Supplies (R); 800-343-9663. **Custom wood cabinets**—Oh-Show Woodworking S (R,T); 212-629-3752. **Paint**—Benjamin Moore (M); 800-344-0400. **Hardware**—Baldwin 800-566-1986. **Fireplace,** custom by architects. *Kitchen:* **Faucet**—Chicago Faucet Co. (M) 803-5000. *Living room:* **Sofa**—Donghia (T); 800-DONGHIA. **Fabric**—Clarence House (T) 752-2890. **Chairs**—Palazzetti (R,T), 515 Madison Ave., New York 10022; 212-832- **Occasional tables,** custom by architects. **Side tables**—Knoll (R,T), 105 Wooster St., New 10012; 212-343-4103. **Carpet**—V'Soske (T); 212-688-1150. **Photograph,** by Robert Polid Robert Miller Gallery (R), 524 W. 26 St., New York 10001; 212-366-4774. **Lamps**—Aero (132 Spring St., New York 10012; 212-966-1500. *Bathroom:* **Bathtub**—Kohler (M); 800-4KO *Dressing area:* **Glass chemise bottles**—Baccarat (M); 800-777-0100. *Master bathroom:* **tiles,** Vitri color glass mosaic—Bisazza North America (T); 305-597-4099. *Dining area:* **R duction of Jean Michel Frank Table,** custom by architects. **Chairs,** custom by architect above. **Photographs** by Lynn Geesaman—Yancey Richardson Gallery (R), 560 Broadway York 10012; 212-343-1255. **Piano**—Steinway (R,T), 109 W. 57 St., New York 10019 ; 212 1100. *Bedroom:* **Lamp**—20th Century (R,T), 556 Warren St., Hudson, New York 12534 822-8907. **Bed throw, curtains,** custom—Rogers & Goffigon (T); 212-888-3242 **linens**—Calvin Klein Home Collection (R); 800-294-7978. **Chaise,** custom by architects **ric for chaise**—Clarence House, see above. **Silk robe**—Shanghai Tang (R), 714 Madison New York 10021 ; 212-888-0111.

220 OH, GIVE THANKS *Pages 220 to 223: Thanksgiving buffet:* **White ceramic dishes**— Carpet & Home (R,T), 880 Broadway, New York 10010; 212-473-3000. *Cranberry compote* **low French Provencale bowl**—Le Fanion (R), 299 W. 4 St., New York 10014; 212-463- *Root vegetable soup:* **Green terrine, bowl and plate**—ABC Carpet & Home, see above. G *bread cake:* **Cake stand**—Tuscan Square, 16 W. 51 St., New York 10020; 212-977-7777. *flan:* **Green 19-c. French Provencale platter,** $850, Le Fanion, see above. *Soup:* **Duck sciutto,** D'Artagnan; 800-DARTAGN. *Restaurants:* **Gramercy Tavern,** 42 E. 20 St., New 10003; 212-477-0777. **Craft,** 43 E. 19 St., New York 10003; 212-780-0880 (opening Dec. 2

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CORRECTION

In the Reader Information for the August 2000 story "Rhapsodies in Blue," page 82, the ph number for Dakota Jackson was incorrectly listed. The correct number is 212-838-9444.

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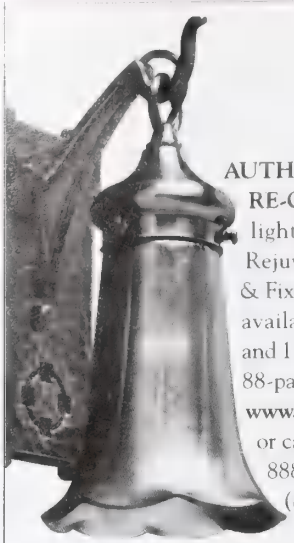
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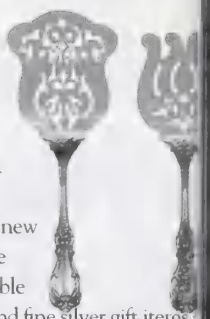
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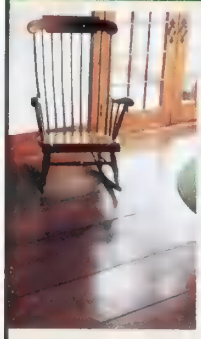
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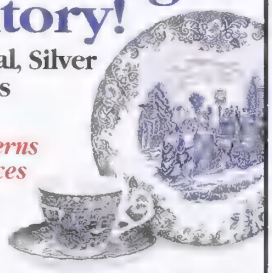


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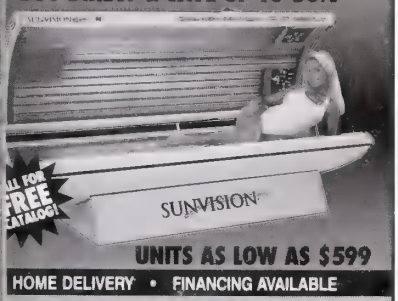
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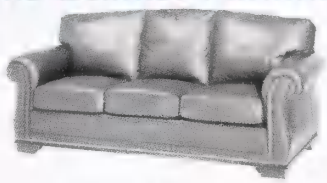
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House Beautiful's incredibly rich 104-year history is worth celebrating. Sifting through our voluminous archives, we were fascinated by the way smart Americans have set their holiday tables over the decades. Here are four examples—from the '20s to the '90s—that delighted us and might inspire you

By Mary-Ellen Weinrib



June 1927 *Madam's porcelain skin and lustrous pearls are set off by heirloom silver and fine china.*



March 1951 *Fifties essentials: a George Nelson lazy Susan table and Russel Wright tumblers*



November 1978 *Sun-worst West in a shower of gold—and an Egyptian motif center stage.*



October 1990 *The elements are pure Frenc provincial, the effect a glowing Flemish still life.*

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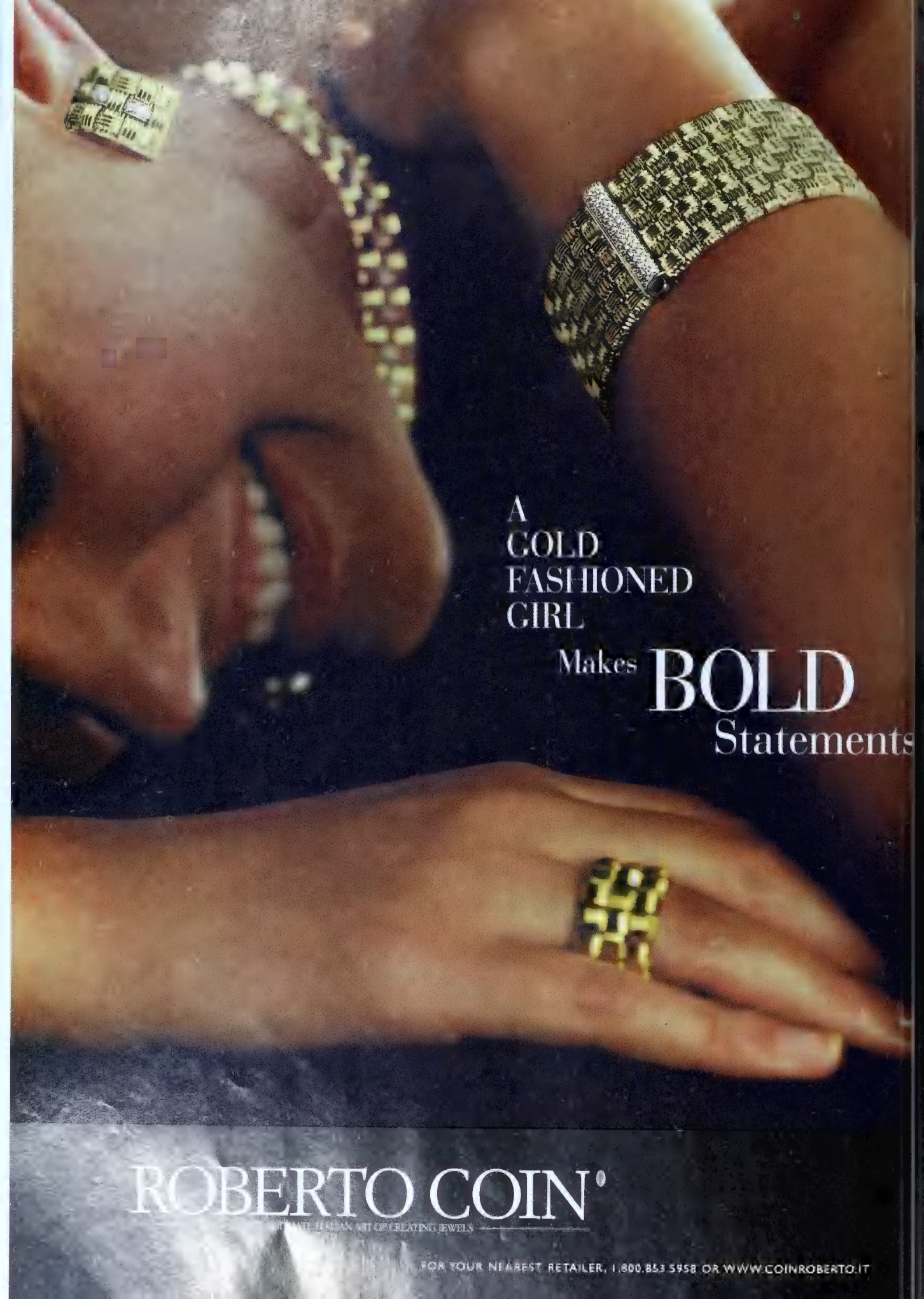
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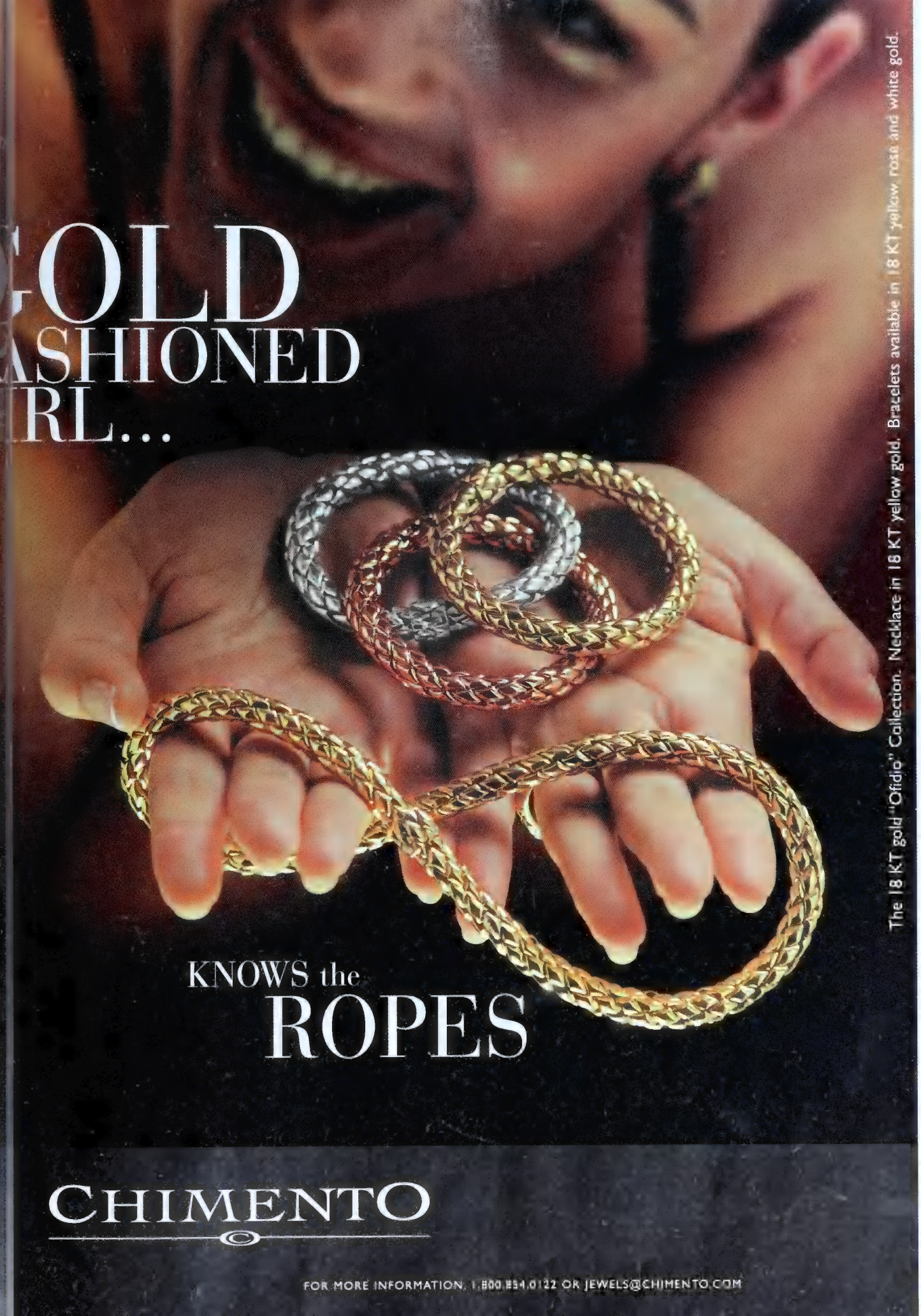
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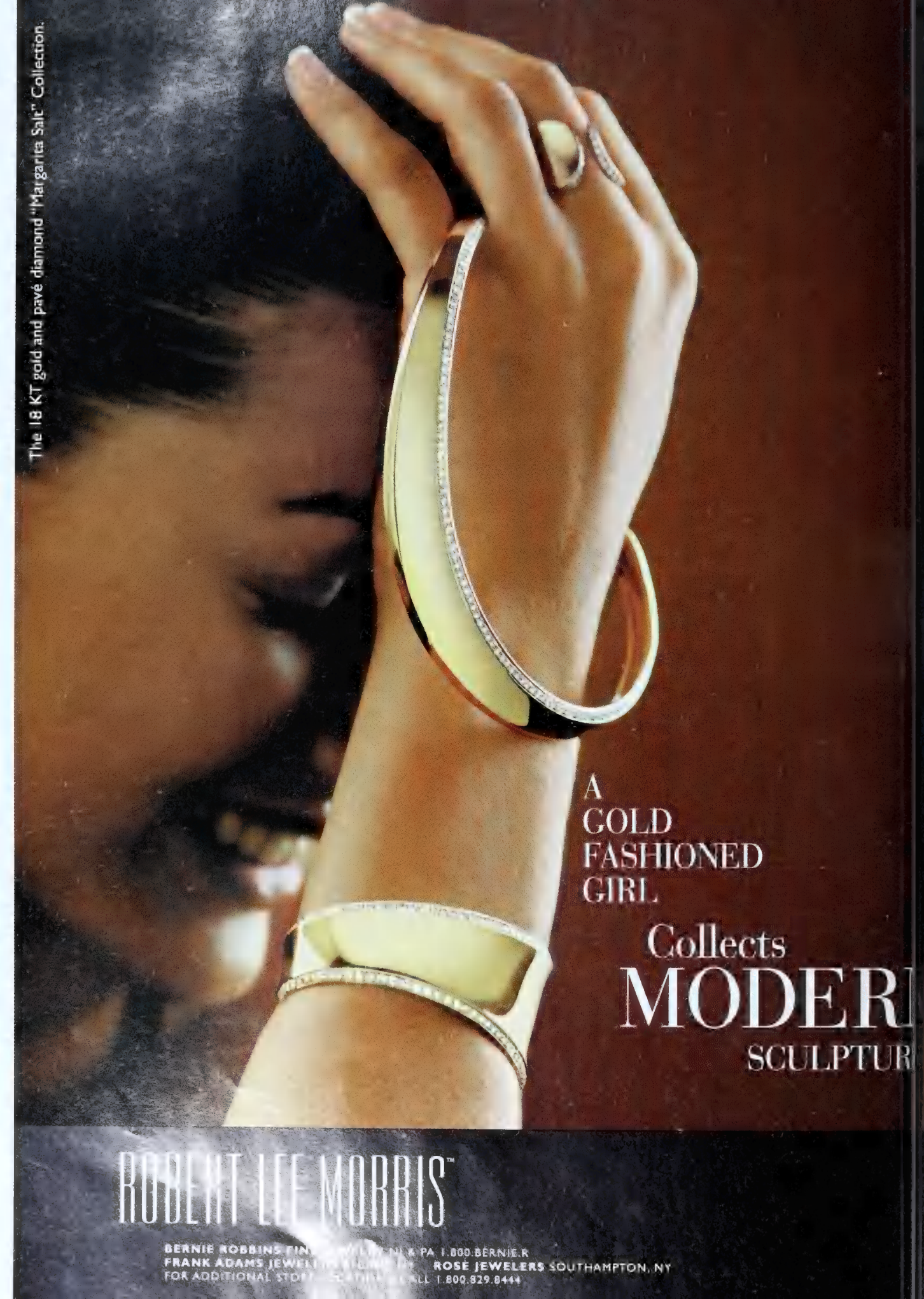
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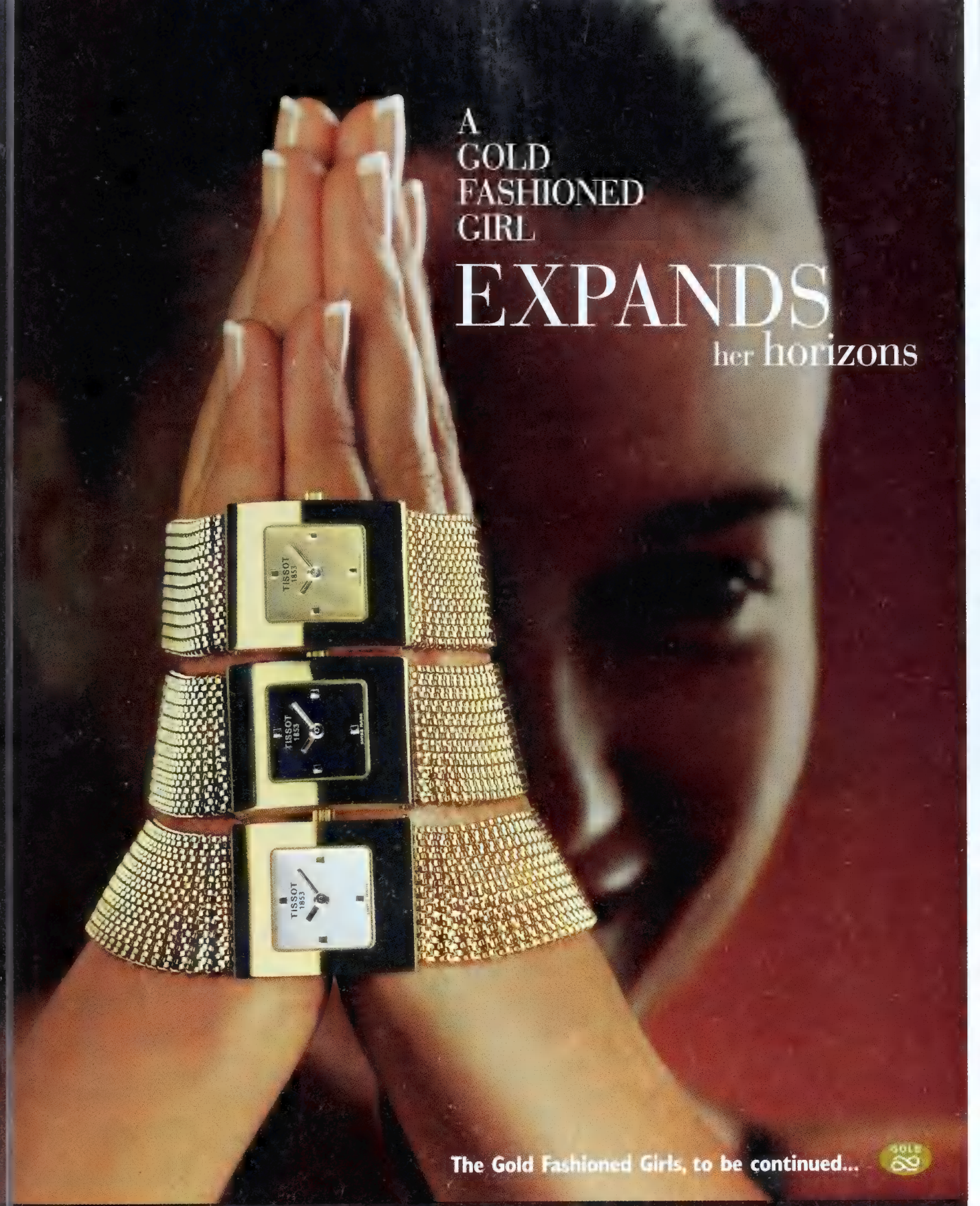
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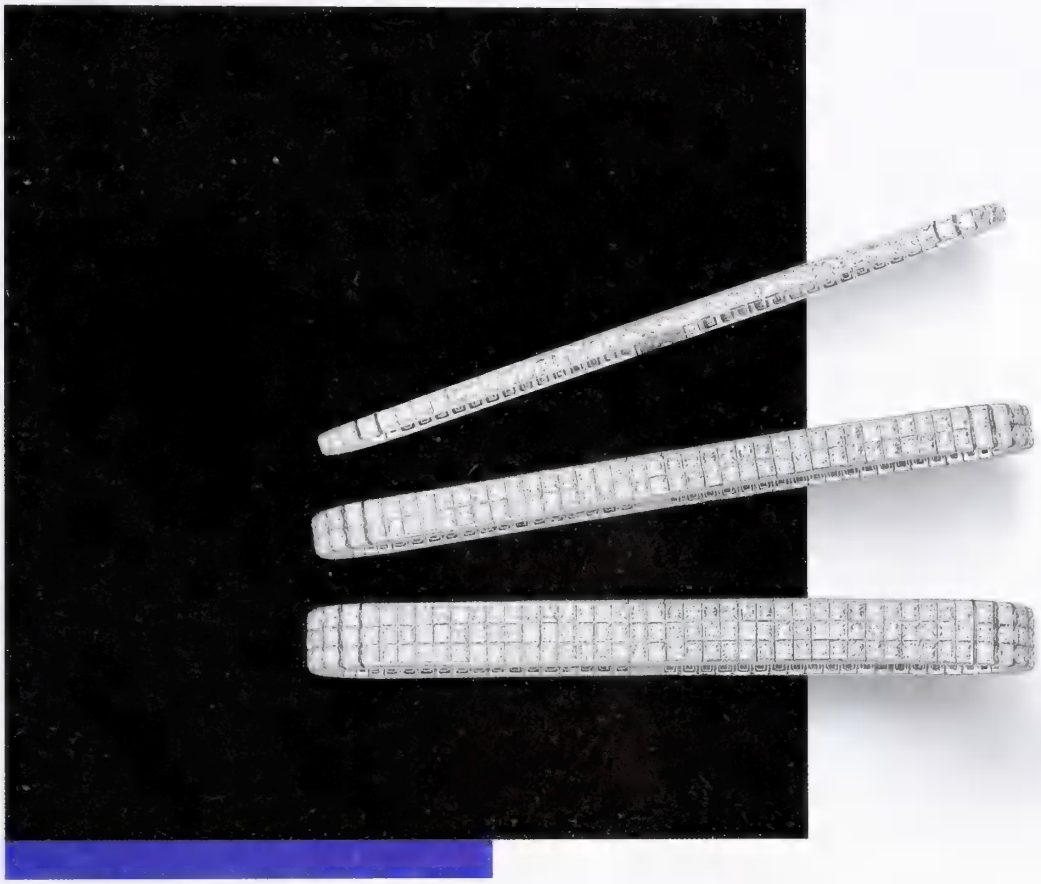
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ON THE COVER: When Carolyne Roehm decorates for Christmas in the Connecticut carriage house where she is living while the Colonial-period main house is being restored, she goes outdoors again and again for her trimmings and centerpieces. Even this gilded mirror from Sweden wears some fresh greenery. See page 84.

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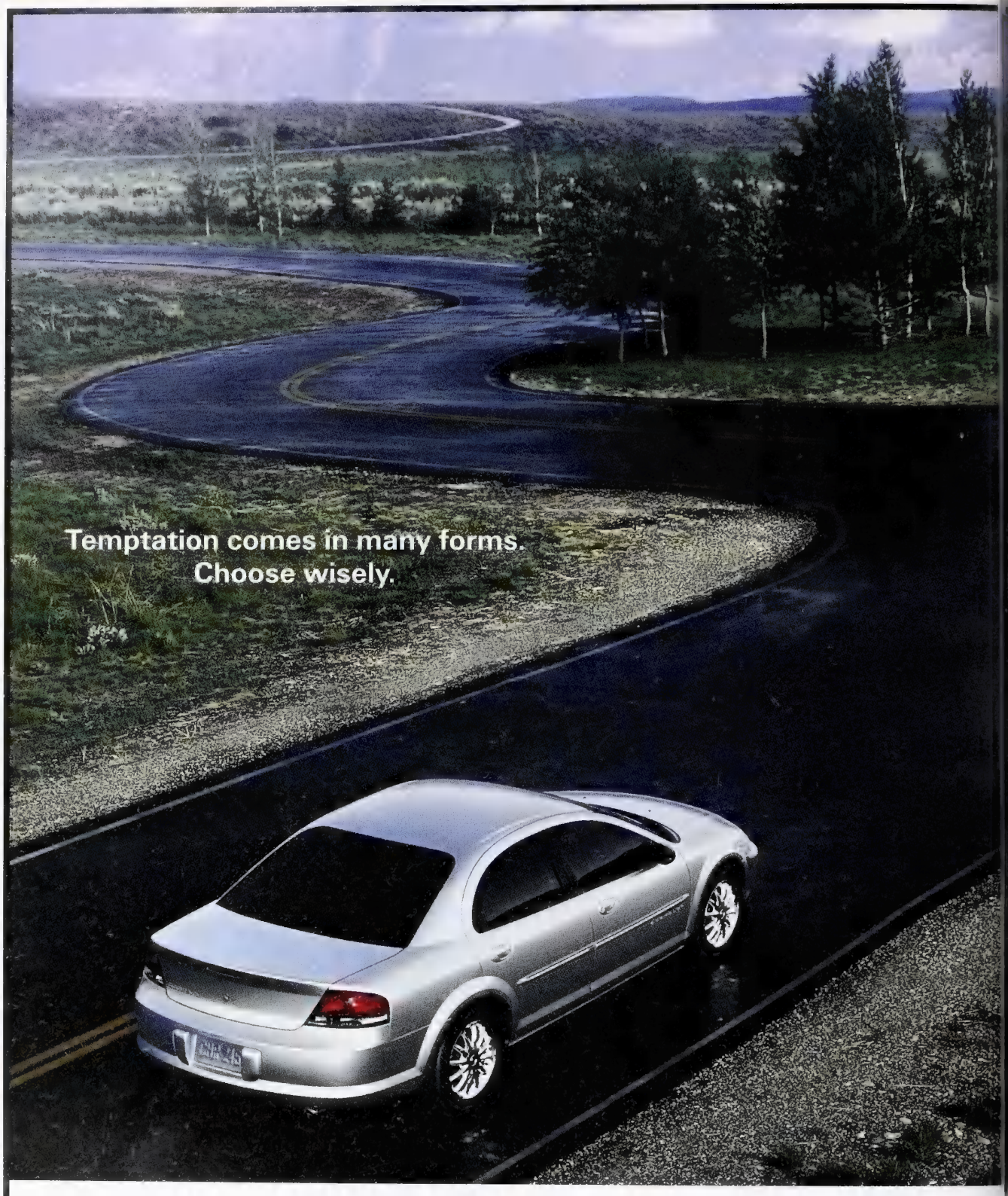
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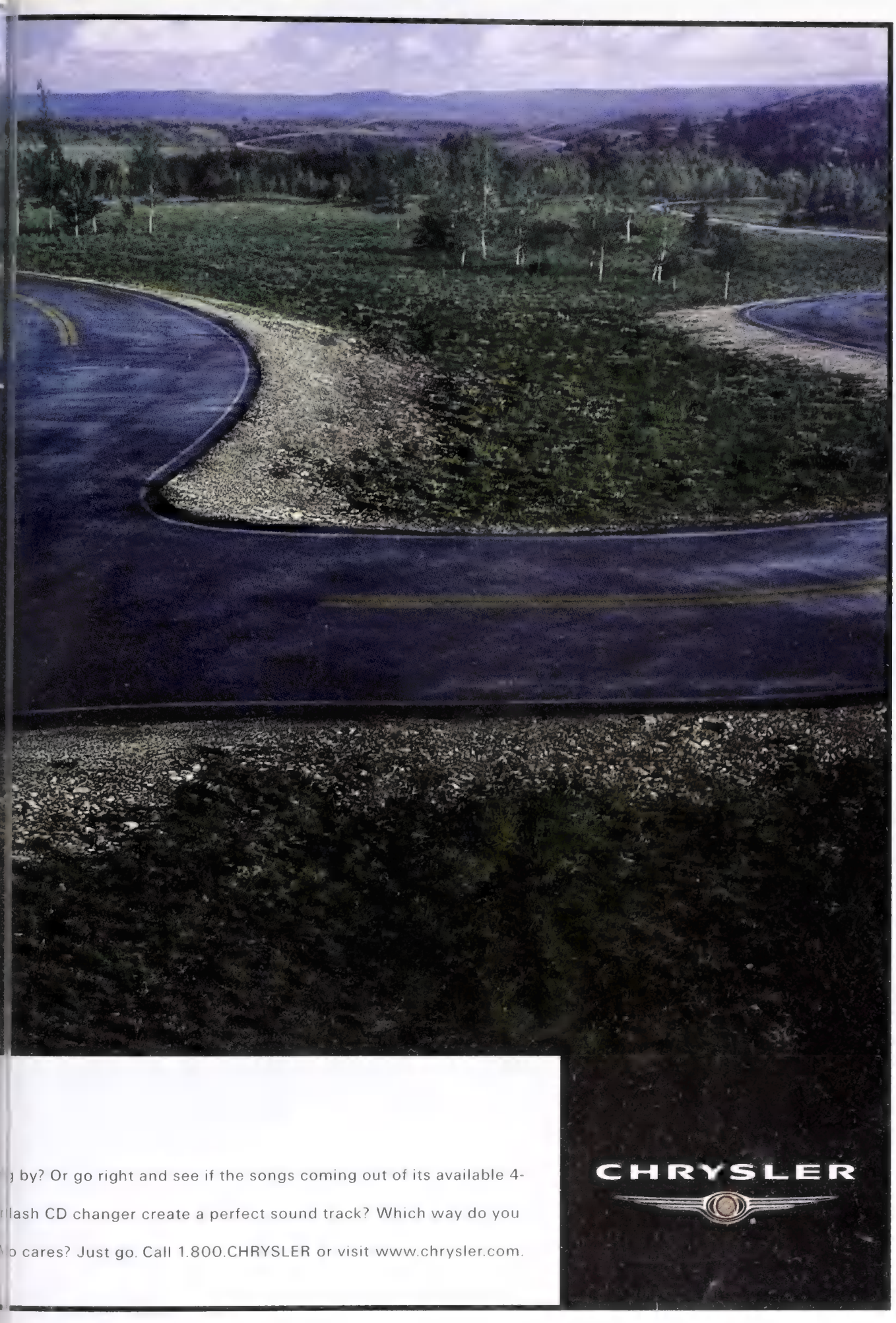


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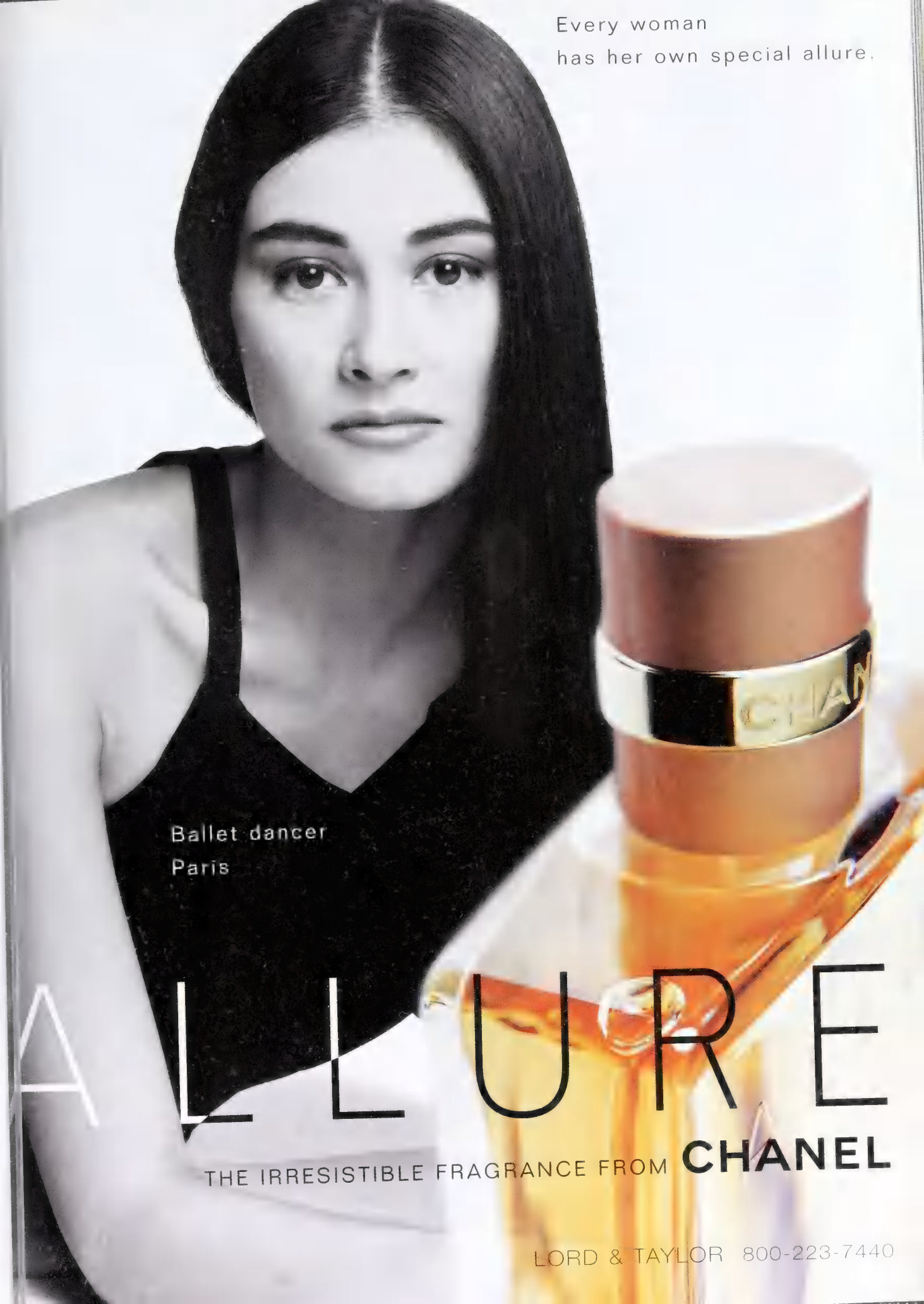
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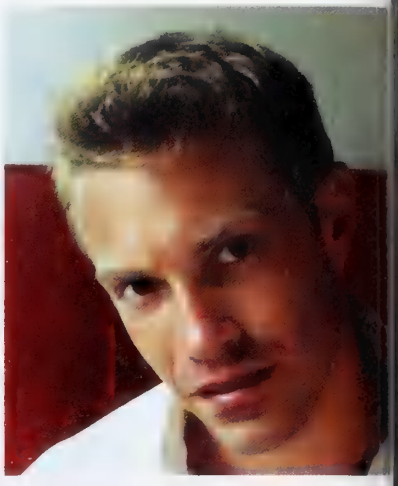

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Carl Dellatore "Textiles have always been my passion," says Carl Dellatore who, with partner Colleen Foo, runs D&F Workroom, in New York City, which supplies the trade as well as the television and movie industries with custom upholstery, window treatments, bedding, tablecloths, and furniture. Dellatore not only advised us on the nine different upholstery fabrics used to cover one sofa in Swatch Watch (page 40), he also did all the work.



Carolyn Sollis "Working on Swatch Watch, I learned that a perfectly proportioned sofa, like a woman with a perfect figure, looks fabulous in everything," says Carolyn Sollis, House Beautiful's Executive Editor, who produced the feature that makes its debut in this issue (page 40). Sollis wears as many hats as her sofa wears fabrics: Besides producing decorating stories, she also liaises with the business side of the magazine.



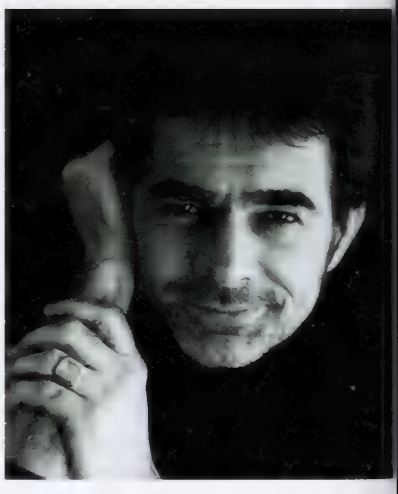
Craig Kellogg While Manhatt based architecture critic Craig Kell didn't think twice about accompa ing designer Nannette Brown to Pi Imports for Designer Challenge (p 138), he admits he hadn't shopped chain in years ("I'm allergic to th scented candles"). So he was ple antly surprised by the chic merch dise Brown selected. A frequent Ho Beautiful contributor, he has also w ten for *Wallpaper* and *The New Yor*



Bunny Williams Last month, House Beautiful named Bunny Williams one of the nation's top 100 designers. This month, the veteran decorator whose trademark is relaxed, intimate, inviting spaces shares her wisdom about what is perhaps the coziest element of the home: the fireplace (Dos and Don'ts, page 80). "Use real logs to build a fire," she advises. "Throw a few pinecones in, too—they crackle and smell good!"



James Baigrie While most of us are happy devouring a tasty dish, James Baigrie would rather preserve it—on film, that is. The Cape Town, South Africa, native found shooting New York's Brasserie 8½ (page 134) to be "great fun because I saw how the delicious food is complemented by the attention to detail in the restaurant's design." Baigrie also photographed the products for Designer Challenge (page 138).



Thibault Jeanson "I only pho graph houses with soul," says Jeans who continued his almost 15-year-l association with House Beautiful shooting the Sam Blount apartm (page 100). "Sam's home is like a tle theater in that everything is ab the decor and how well it looks," a the German-born Jeanson, who n lives in Paris and Manhattan. "He a very Madeleine Castaing attitu toward decorating."



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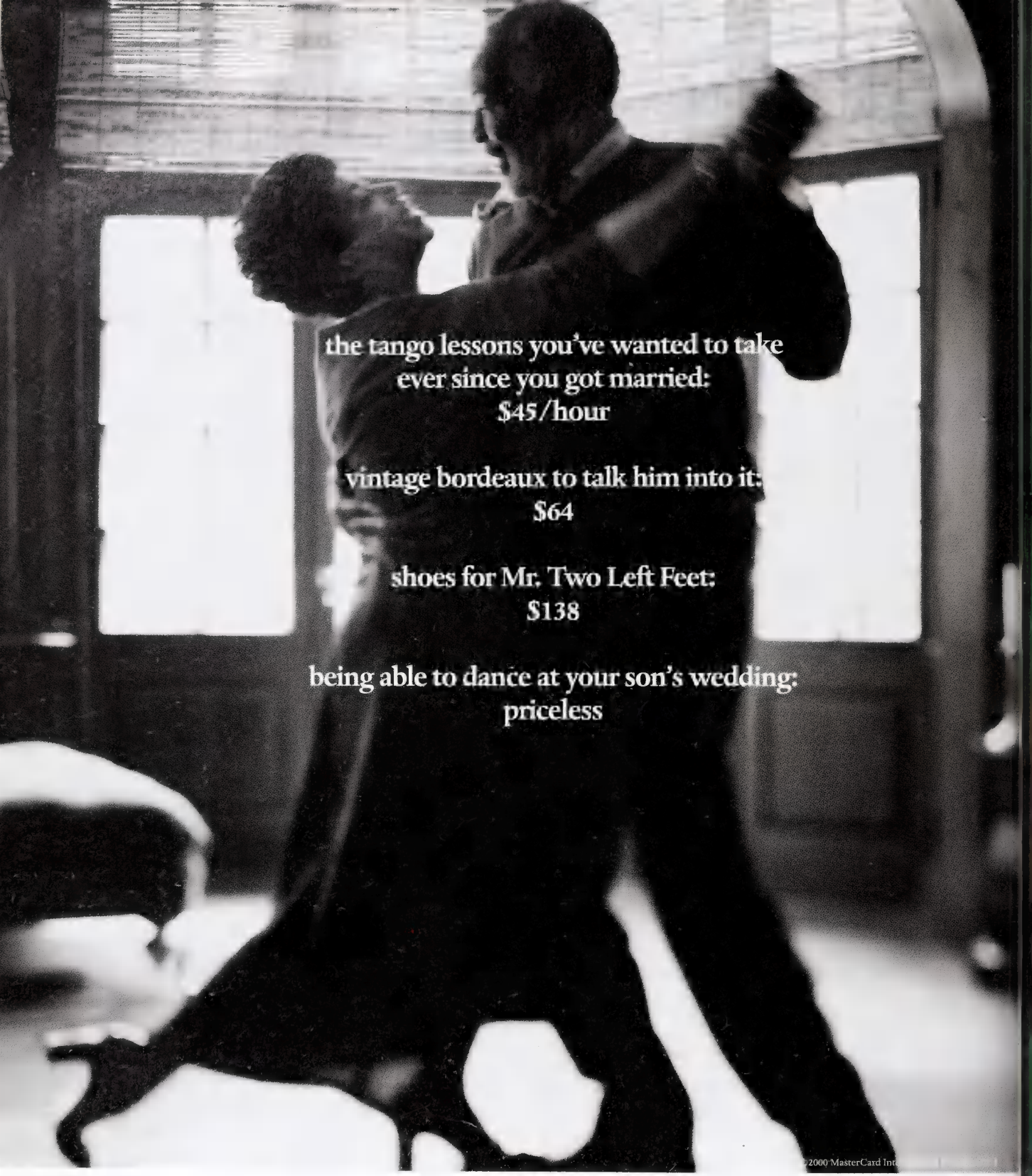
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PAPER CONSTRUCTIONS BY MATTHEW SPORZYNSKI



GARDEN VARIETY

Clockwise from top left: John Derian's leaf-decoupage platter, $195; at Bergdorf Goodman: 212-753-7300. Pressed-leaf leather photo album, $142; at Felissimo: 800-565-6785. Soap petals, $20; at Calypso: 212-626-9880. Michael Aram's silver-plated salad servers, $70 a pair; at Felissimo: 800-565-6785. Linen mules with vines and posies, $188 a pair; from Chelsea Textiles: 212-319-5804. Freshwater pearl and pink tourmaline brooch, $8,000; from Mikimoto: 212-457-4600. Sylvia Richards' straw hat with grosgrain lacing, $285; from The Hat Shop: 212-219-1445. Tole tulip, $210; from Brizer Design: 212-517-4469.



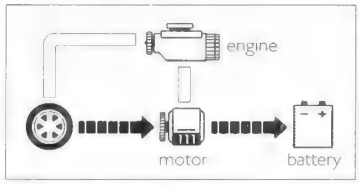
COQUETTE

Top row, from left: Jeweled frame, $200; from R. J. Graziano: 212-685-3737. Wisteria flute, $85; from Tiffany & Co.: 800-526-0649. Pink-rimmed dinner plate, $58, and feather dessert plate, $75; at A La Maison: 212-396-1020. Crystal ri $195; from Lalique: 800-993-2580. Middle row, from left: Roseraie dinner plate, $75, salad plate, $65, and coffeepot, $4 from Bernardaud: 800-884-7775. Sterling flatware, $780 for 5 pieces; from Fabergé: 212-576-2014. Mathias pitcher, $4 through designers from Cote Fra : 212-684-0707. Bottom row, from left: Vinyl shoes, $190 a pair; from Stuart Weitzm www.stuartweitzman.com. Cashmer bag, $300; from Citrus: 845-868-1118. Linen kerchief, $29; from Léron: 212-753-67



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PLAYMATES

Clockwise from top left: Vilac wooden frog pull toy, $39; at FAO Schwarz: 212-644-9400. Boiled wool goldfish slippers, $34 a pair; from Garnet Hill: 800-622-6216. Linen pillow with mirror appliqués, $40 for a 10-inch square; from Mariasc Studios: 718-268-1160. Man-shaped cotton tassel, $40; from Houlès: 310-652-6171. Wooden race car and driver, $15; at Ad Hoc: 212-982-7703. Hand-painted Alice-in-Wonderland tea set, $260 for 5 pieces; at ABC Carpet & Home: 212-47 3000. Bee rain boots, $20 a pair; at P.A.T.: 212-861-2544. Fairy godmother puppet, $23; at Little Extras: 212-721-616



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Clockwise from top left: Nappa-leather gloves, $690; from Bottega Veneta: 877-362-1715. The Different Company's unisex co de toilette, $300; at Takashimaya: 800-753-2038. Patent-leather agenda, $240; from Smythson: 877-SMYTHSON. Candle sticks $96 a pair; from Heartwood: 631-204-1440. Yamazaki's cup and saucer, $22; at Room: 888-420-ROOM. Satin clutch, $445; fro Burberry: 212-371-5010. Lacquer side bowl, $55; from Calvin Klein Home: 877-256-7373. Center: Faux-alligator place mats, $40 each, and coasters, $34 for; from Donna Karan New York: 212-223-3569. Salad servers, $35; from Asiaphile: 818-550-14


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Clarence House "Arche de Noe" (#33687-6). Cotton/silk, 54" w.



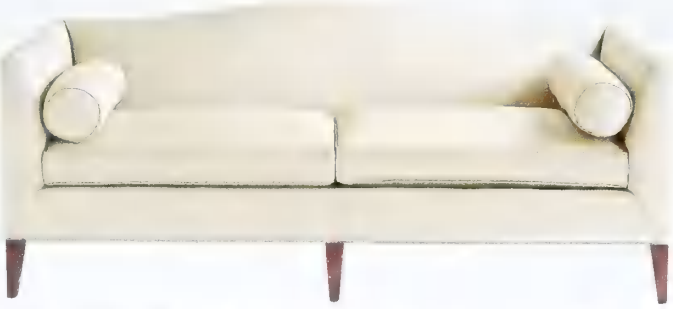
Osborne & Little, Designers Guild "Kashipur, Tilara" (#F516/03). 100% cotton, 54" w.



Manuel Canovas "Frederic II" (#4353/06). Cotton/rayon, 51" w.



1 sofa, 1



Sofa #6386-80 from Archetype Collection by Baker Furniture

For a new monthly decorating feature, we totally transform a single sofa with nine different fabrics. The 80" long x 3 deep x 33" high sofa designed by Michae Vanderbyl for Baker Furniture has a silhouette that works in traditional or modern spaces. To prove it, we use silks, satin cottons, and velvets that change the mood completely. Our color palette—warm re deep burgundies, corals, and hot pinks—is perfect for the season BY CAROLYN SOLL





Scalamandré "Chinese Disc" (#20331-008). 100% silk, 54½" w.; trim #V589-016; fringe #FM23-023.



Bergamo, Sahco Hesslein "Delicia" (#1808-3). Cotton/silk/poly, 55" w.



Brunschwig & Fils "Sconset" (#32831.01). 100% reversible cotton, 55" w.

ards, 9 lives

've given the sofa multiple personalities with the help of upholsterer extraordinaire, Carl Dellatore, of D & F Work-m. The gentle curve of the back is either accentuated camouflaged by the choice of fabric. "For example," says llatore, "the average person would see a stripe and immedi-ly think vertical. But 'railroading' the Canovas velvet stripe izontally across the sofa highlights the form of the piece as l as giving it a chic contemporary look. [Running a striped ric vertically is what professionals term 'waterfalling.'] On other hand, Lee Jofa's red-and-white wool crewel (over-) is an allover design with such visual impact that the sofa's pe is de-emphasized and its character becomes sophisti-ed country."

Dellatore, an enthusiastic accomplice when we play h pattern and texture, alerts us to the danger points: "The critical thing to remember when working with a patterned fabric is how it must be engineered over the frame. For stripes and plaids, nothing is as glaring as a mistake in the matching. And with prints the repeat is key." A case in point: Clarence House's animal print "Arche de Noe" is enormous fun, but the challenge is to show the maximum number of birds and beasts sitting in all the right places.

Details make a big difference and are achieved through dressmaker touches. Quadrille's red velvet check is accented with covered buttons. An amusing silk fringe dresses up the bolsters on Scalamandré's "Chinese Disc" fabric. "Sconset," a quilted floral from Brunschwig, is reversible, so we use the contrasting side for the bolsters. "However, never assume a fabric is reversible, even if it looks like it," warns Dellatore. "Especially when it comes to wovens, always double-check." >

JOSHUA SHELDON PRODUCED BY CAROLYN SOLLIS AND ELAINE WRIGHTMAN FOR MORE DETAILS, SEE READER INFORMATION



Schumacher "Arabesque Taffeta" (#170790). 100% silk, 54" w.



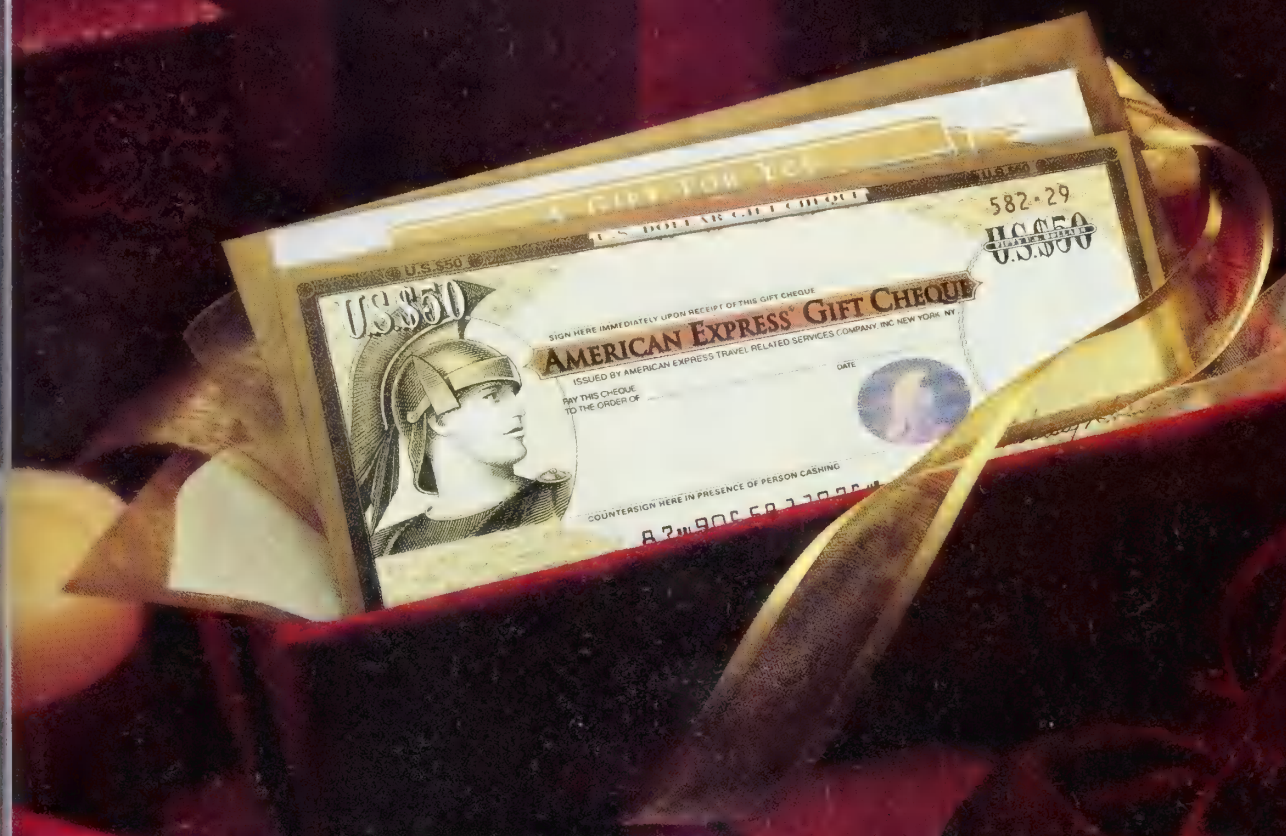
Quadrille "Domino" (#102822). Cotton/viscose/poly, 54" w.



"Jamma Crewel" (#2000177 19). Cotton, wool, 59" w.

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HOUSE CALLS

What's it like when, in the name of architectural history, you throw your home open to the general public? The proud owner of a 1942 Richard Neutra gem tells a

By David Hay

Last March, standing on the steep hillside behind my house, I looked down on the back patio where a perfect stranger and his wife were casually changing the diaper on their naked baby. Although my small 1942 home, the work of Austrian-born architect Richard Neutra, was included on a tour of residences built by Los Angeles's most important Modernist designers, I was still taken aback.

I asked myself what I had gotten into when, by mid-afternoon, the number of architecture buffs poking around my place—known as the Bonnet House after its first owner—hit the 400 mark. Of course, it was a little late for such qualms. My house had gone completely public. Areas had been taped off, sh tle buses had left rubber on the ceme as they tried to ascend the steep dri way, and docents had instructed t hordes to remove their shoes before st ping onto the recently re-sanded floo

A month earlier, when the MA Center for Art & Architecture, L had asked that my house, an unusu series of cubes angled into a steep h side, be part of its prestigious daylo biennial tour, I had politely declin Not because I thought it unworthy,

Julius Shulman's 1942 photographs (below and bottom left) show the Bonnet House as a series of cubes angled into a hillside. Today's Neutra fans examine these early images (bottom right). Waiting for a shuttle (below right).









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but because restoration of my house to its original state was far from complete, and I didn't think it was ready for close public scrutiny. But an e-mail from Barbara Lamprecht—author of *The Complete Works of Richard Neutra*—that read, in part, "If there aren't more Neutra houses on tours, he will not be remembered," changed my mind.

There is no manual describing how to prepare for an architectural house tour. Some owners simply made their beds, turned their keys over to the MAK Center, and asked when they could return. But I was concerned that, given the luminous quality of other homes on the tour, the half-restored Bonnet House might be perceived as an ugly duckling. This led to three weekends of hectic painting, trimming, and cleaning. Armed with wood putty from The Home Depot, I covered over the water damage on the front stairs. One of my neighbors let me clip her hedge so that the city view from my balcony would be uninterrupted, while another agreed to keep her two persistently yapping wolfhounds inside for the duration.

Out of curiosity I decided to spend the day at home. There were some incidents I would happily have avoided. An elderly woman nearly lost her footing on the four steps between the bedroom and the living room. A docent asked her if she was all right. "I was a lot better two minutes ago," she replied curtly. "Not Neutra at his best!" she then proclaimed loudly, and walked out. But it wasn't the mishaps of the harried day-trippers tha struck me most. It was discovering that could now share my appreciation of th house with eager and knowledgeab strangers. Most appeared to exult i the high, sloping ceiling—unusual fe Neutra—the subtle placement of sma curves which offset the simple squa lines of the interior, and the structure deft siting.

And I marveled at the intere and respect—often expressed in semir ligious tones—that Angelenos have fe their city's Modernist masters. I was als reminded that I have a duty, sacred i the eyes of die-hard Neutra fans, t uphold my tiny piece of history. ■

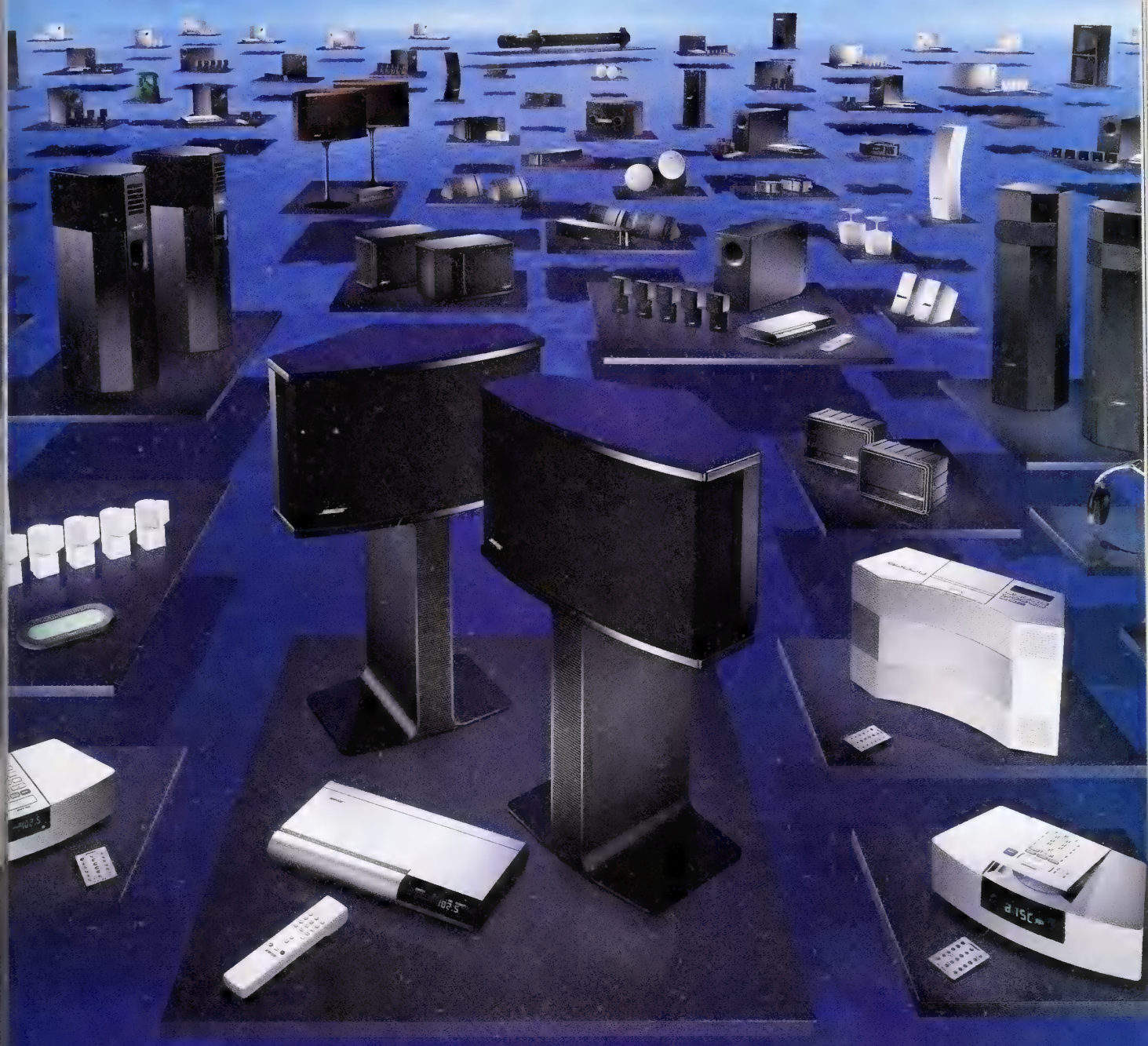
Julius Shulman's photographs of the interior (below left) displayed on a table (bottom left) allow comparison of recent refurbishment—paneling, for example (below right)—with the original state. Docents are questioned every step of the way (bottom right).











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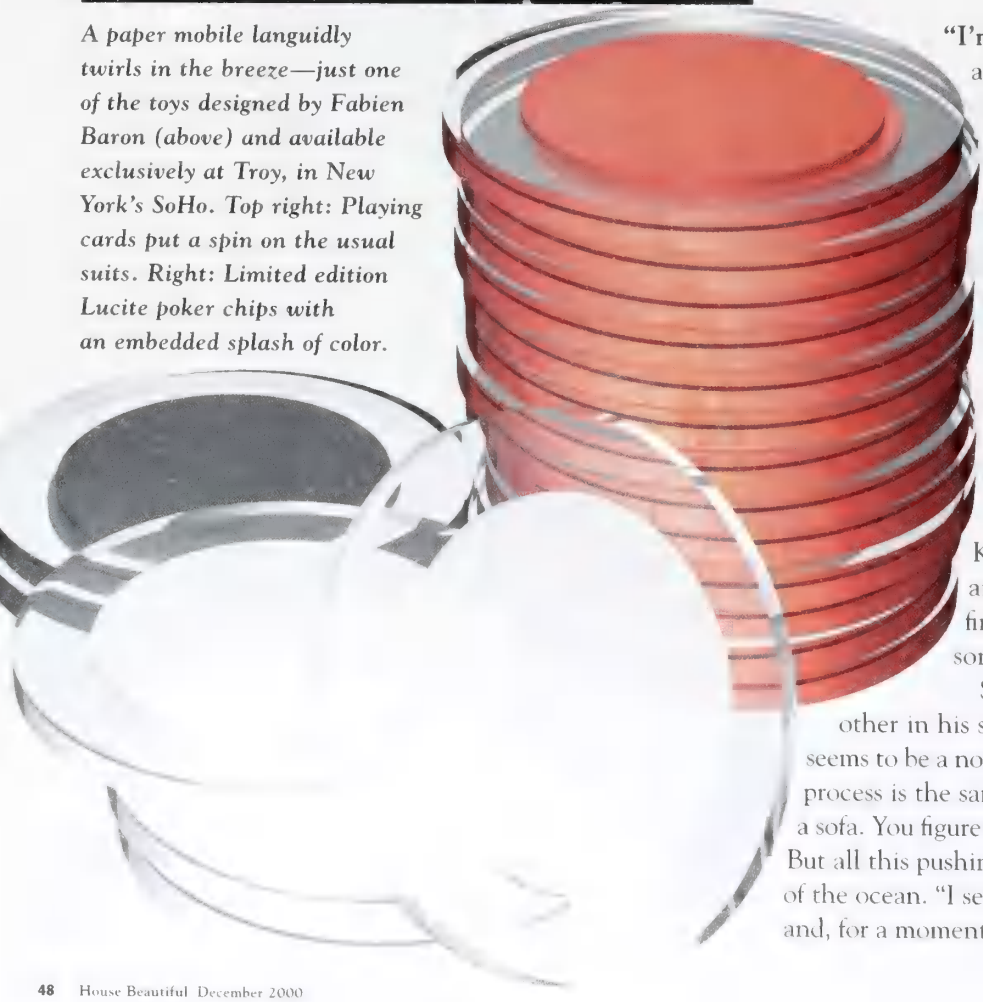


WILD CARD

Having transformed the look of fashion magazines, Fabien Baron turns his restle eye to furniture and toys for grown-ups

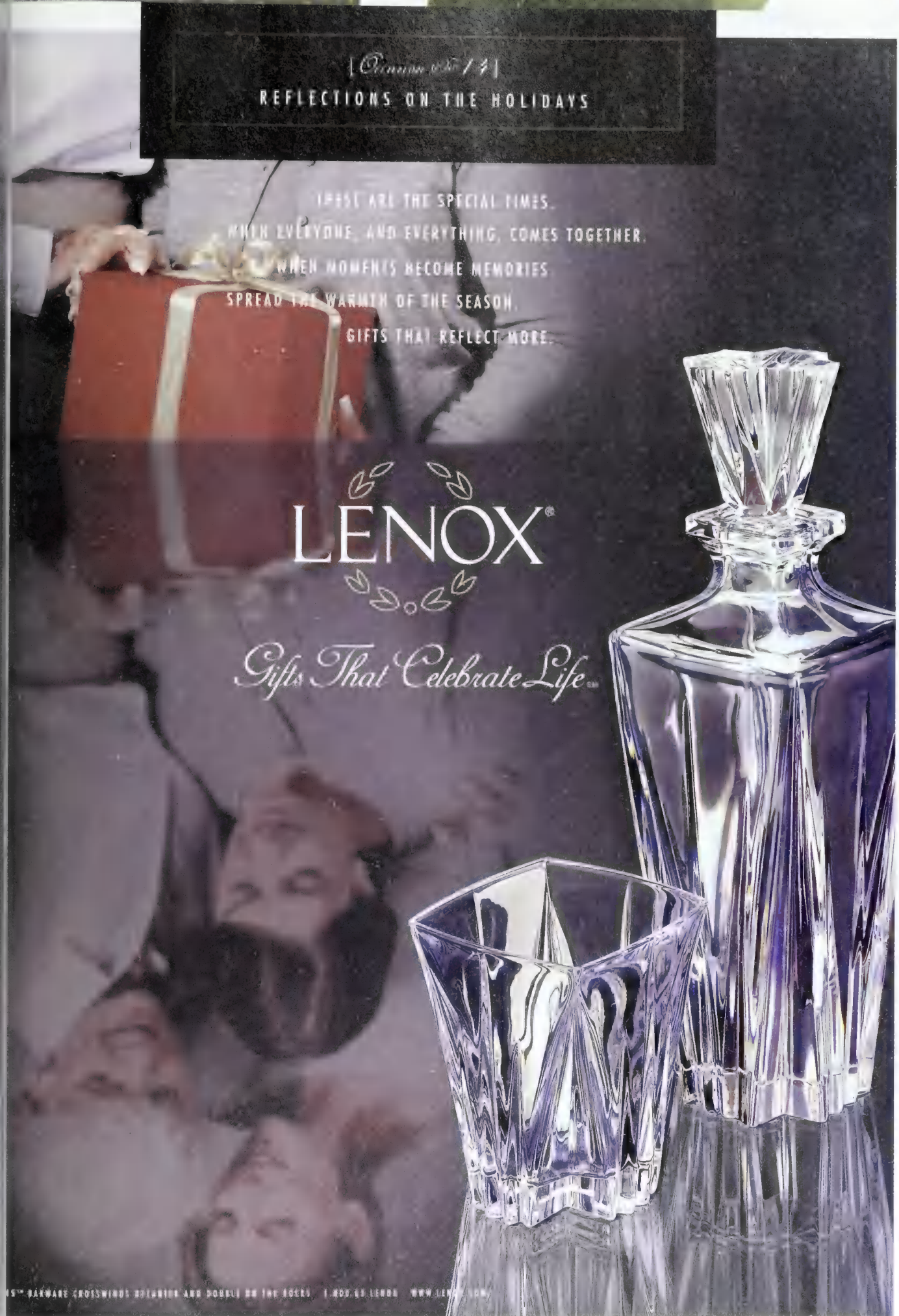
By Christine Pittel

A paper mobile languidly twirls in the breeze—just one of the toys designed by Fabien Baron (above) and available exclusively at Troy, in New York's SoHo. Top right: Playing cards put a spin on the usual suits. Right: Limited edition Lucite poker chips with an embedded splash of color.



"I'm a shark, constantly moving and looki and zooming in on things," says Fabi Baron, picking up a generic office telepho that seems to wither under his scrutiny (t is a man who can't step out of the show without mentally revamping the soap d and towel racks). Now one of the m inventive and influential graphic design of our time has jumped off the page, desig ing a collection of whimsical toys—ever thing from playing cards to pickup sticks for the cocktail crowd. And his new line low-slung, laid-back furniture debuts t spring, but unlike the perfume bottles a makeup cases he conceived for Calv Klein and Giorgio Armani, these produc are coming out under his own name. "I finally reaching a point where the only pe son I have to please is myself," he explai

Shifting from one computer screen to a other in his stark, skylit, black-and-white atelier, Bar seems to be a nonstop combustion engine of creativity. "T process is the same, whether you're designing a chess set a sofa. You figure out the rules and then push beyond them But all this pushing is exhausting. To relax, he takes pictu of the ocean. "I set up the camera and then wait for the lig and, for a moment, there is nothing else to see." ■


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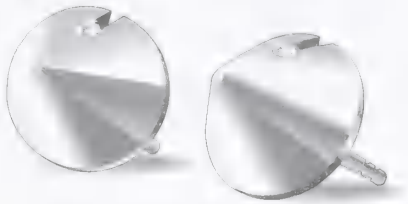


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JEWEL IN THE CROWN

This distinguished gent (left), His Highness the Maharaja of Pannah, c. 1880, is one of the many images in "India Through the Lens: Photography 1840-1911," at the Arthur M. Sackler Gallery, Washington, D.C. December 3-March 25, 2001. Call 202-357-2700. *D.F.*



SHELF LIFE

Five recent design, architecture, and art books we'd be thrilled to find in our holiday stocking: *Greene & Greene* by Edward R. Bosley (Phaidon Press, $75); *Photographs by Snowdon: A Retrospective* (Abrams, $75); *Hearst Cast: The Biography of a Country House* by Victoria Kastner (Abrams, $49.5 *Naturally Modern: Creating Interiors with Wood, Leather, Stone, and Natu Fabrics*, by Ros Byam Shaw, photography by Andrew Wood (Abra $27.50); *Luis Barragán* by René Burri (Phaidon Press, $15.95). *Danielle F*



DRAWING ROOM

"The Draftsman's Art: Master Drawings from the National Gallery of Scotland," an exhibition at The Frick Collection in New York City, features works on paper by artists like Leonardo da Vinci, Raphael, and Giovanni Battista Lusieri, whose watercolor *Bronze Vas Contained within a Marble Urn*, c. 1804, is shown left. December 12-February 25, 2001. Call 212-288-0700. *D*



SPLATTER FLICK

Jackson Pollock was the classic tortured artist. Talent made him America's most famous painter, and self-destruction burnished his myth. For a decade, the actor Ed Harris (above) has wanted to make a film about the great art star. This month *Pollock*, which he directed and stars in, finally opens. To his credit, Harris pulls off the artist's famously kinetic s[illegible] looking like a drip. *Tea*

GIVING AND RECEIVING

New York, November 29–December 2 Holiday Bazaar 2000, the annual fund raiser for Lenox Hill Neighborhood House, includes a silent auction of evening bags created by top interior designers—as well as by House Beautiful editor in chief Marian McEvoy—from fabric donated by Scalamandré. Call 212-744-5022, ext. 1282. **Boston, December 7-10** Support the School of the Museum of Fine Arts by buying student-, faculty-, and alumni-made holiday gifts at the December Exhibition and Sale. Net proceeds go toward student financial aid. Call 617-267-6100. **San Diego, December 1-2** The Christmas on the Prado festival at Balboa Park, the city's cultural center, offers free admission to its many museums as well as to a series of room vignettes featuring flower arrangements by San Diego's Floral Association. Call 619-239-0512.

AT HOME

Sacramento's annual Holiday Traditions Designer Home Tour will be particularly memorable this year. For the first time, a newly renovated mansion (right) designed in the early 1920s by Julia Morgan, the architect behind the Hearst Castle at San Simeon, will be part of the five-home tour in the city's "fabulous forties" neighborhood. Proceeds benefit the Sacred Heart School. December [illegible] Call 916-556-5050. *D.F.*




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BUENOS AIRES

Proudly flaunting its contradictions, Argentina's capital remains the most dreamily seductive city in South America

By Connie McCabe

Buenos Aires isn't pristine, practical or punctual. Instead, this Latin capital is like a glamorous woman of a certain age—chic, sophisticated, a little battle-scarred—with a proclivity for late nights and intriguing contradictions: distinctly exotic but subtly familiar, style-conscious but trend-wary, self-absorbed but open-hearted, patrician but sensual. A quietly seductive melancholy lurks beneath the town's animated surface, lending it a power to touch the imagination that few other cities possess. Here sensuousness is palpable yet free of vulgarity; visitors are made to feel beautiful.

Buenos Aires uses intimacy and grandeur to seduce, from top: Tango—passion and heartbreak; the 460-foot breadth of Avenida 9 de Julio; a city of dreamy cafés; the nocturnal skyline rising from Rio de la Plata.



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Although Argentina is no longer one of the world's wealthiest countries, its capital is richer in substance and style than any other in South America. Precisely because—as many of its 12 million inhabitants would argue—it is not a South American city at all. Its boulevards and cafés are Parisian; gelaterias, Italian; pubs and parks, English; and *casas chorizos*, or sausage houses, straight out of 19th-century Spain. With a mixture of snobbery, nostalgia, and xenophobia that infuriates the rest of the continent, Buenos Aires clings to its European pedigree as to a lifeline. This sense of cultural dislocation permeates the fabric of the city, creating a dreamy, romantic atmosphere that's poignantly tinged with loss and regret.

THE BARRIOS Buenos Aires is an immense, flat port city (residents call themselves *porteños*, or "port dwellers"), on the banks of the murky Rio de la Plata. Fortunately, the town comprises 48 barrios, or neighborhoods, each distinct and best explored on foot. These five near the river—La Boca, San Telmo, Downtown, Recoleta, and Palermo—are of most interest to visitors.

La Boca, site of Argentina's oldest port, is a gritty yet sweet Italian neighborhood located in the city's southeastern corner. Originally settled by Genoese sailors and once teeming with raunchy cantinas, today, with a cleaned-up harbor, swept streets, and a few fresh coats of paint, it is overrun with tourists. El Caminito, a short pedestrian lane that acts as the main street, is lined with brilliantly colored houses.

San Telmo, the adjoining barrio, with its buckled sidewalks, cobblestone streets, and the crumbling old *casas chorizos*, is equally gritty. Despite the numerous antiques shops that have sprung up within a four-block radius of the central Plaza Dorrego, weekdays are sleepy. On Sundays, the Feria de San Telmo—a flea market—transforms the neigh- >





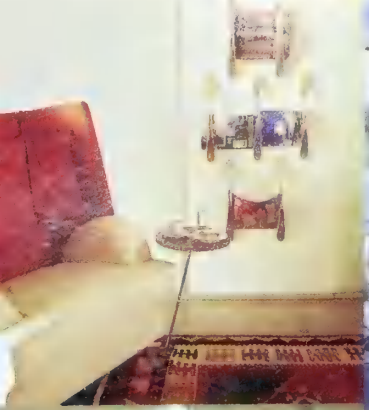






The city's rich interiors, from top, left to right: Pancho Salamón among his treasures at La Pasionaria; the tiny, jewellike Museo Xul Solar; browsing at Miles; Sol Acuña in Rapsodi . Ricardo Paz in his eponymous works.


SWAROVSKI
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borhood, as do the busloads of touri who arrive and depart each night for t requisite tango experience, this bei the very place where the dance w born. Some shows include dinner, ma are overpriced, and most are big, hok extravaganzas. **El Viejo Almacén** (In pendencia and Balcarce 799; 54-1 4307-6689), a small, cozy venue, i pleasant exception.

Downtown incorporates the b rios of Retiro and San Nicolás. At heart is Plaza de Mayo, site of the pir hued Casa Rosada presidential palace whose balconies Eva Perón and la Madonna preened for the masses. Fr the plaza sprouts Avenida de May which is lined with buildings from t city's Golden Era—roughly the first h of the 20th century—each in the arc tectural style of the moment: Art De Italian Renaissance, Louis XIV, A Nouveau. One obligatory stop is t 142-year-old **Gran Café Torto** (Avenida de Mayo 825; 54-11-434 4328), the city's oldest and most famo literary hangout.

Walking west leads to Avenid de Julio—at 460 feet in width, it's t world's broadest boulevard—and t Obelisco, which stands at its cent Nearby you'll find the vast and glitt ing **Teatro Colón** (Calle Cerrito 6 54-11-4382-6623), one of the worl grandest opera houses. Or skip over **Museo Xul Solar** (Laprida 1222; 54-1 4824-3302; admission $3; Monday Friday, 2 to 8 P.M.), a jewel box of a m seum dedicated to a local artist who w a friend of Jorge Luis Borges.

Recoleta, west of Avenida 9 Julio, is a Parislike quarter where the ri of Buenos Aires live large and, judgi by the 10-acre **Cemetario de la Recol** (Calle Junín; open daily 7 A.M. 5:45 P.M.) at its center, die even larg Among the cemetery's over-the-t mausoleums is *(Continued on page 14*

Where to stay and eat, from top, left to right: Design Suites, a hi new hotel; coffee break at Modena Design; Nectarine's wonder chef Rodrigo Sieiro; chef Pedro Fernánde and wife Natalie at Khalú; room service at the Alvear Palace Hotel.


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ORNAMENTIA

Type the words "Christmas ornament" into a web search engine and more than half a million sites will flood your computer. Designers Stewart Manger and Benjamin Noriega-Ortiz narrow it down a bit, each picking his four favorite sites. So click away!

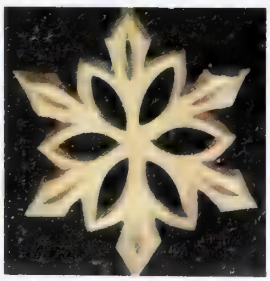
By Melissa Davis



Stewart Manger, Traditionalist A designer for David Anthony Easton, Inc., in New York, Manger spends three to four hours a week surfing online antiques auctions checking out 18th- and 19th-century furniture for his clients, but chooses museum shops (www.museumshop.com) as the best source for holiday ornaments. He takes the traditionalist approach to tree trimmings. Ornament-collector Manger prefers classical forms of tree décor: happy Rockwellian thingies and old-fashioned fat lights, all green. His tree of choice? An eight-foot Douglas fir decorated with the selections on this page.



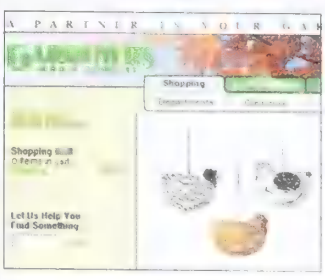
To promote much-needed calmness in the holiday afterlife, hang the handblown-glass Theban high priest Nespanetjerenpere (painted with gods, hieroglyphics, and magic spells), on your tree. $45. (www.bmashop.com)



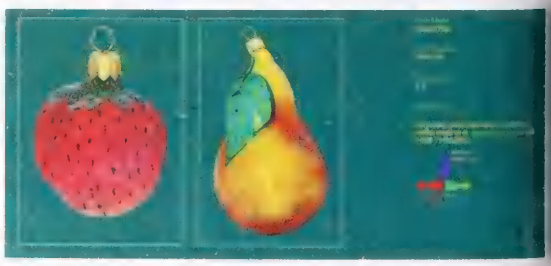
Bavaria's Almdorf Ammertal (www.almdorfammertal.de) is the place to click for lime-wood snowflakes and maple nutcrackers. Thankfully, the site's available in English. 14 to 21.50 DM



Christopher Radko (www.christopherradko.com) designed his first ornament when barely out of the manger himself. Sixteen years, and 7,000 designs later, Radko, 40, reigns as king of tree trimmings. Check out online auctions, stuffed with his pricey collectibles. From $15 to whatever you are willing to pay.



Fa-la-la folk-art hens from Gardener's Supply Co. (www.gardeners.com) symbolize the continuity of life. Three for $16.95. Mini gardening tools, symbolizing chore guilt, are also available. $19.95 each



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Benjamin Noriega-Ortiz, Major Modern Noriega-Ortiz, who runs an eponymous design firm in New York City, freely admits to being an online addict, spending hours gazing into his fashionably thin monitor. As one would expect from the designer of rocker Lenny Kravitz's SoHo loft, Noriega-Ortiz embraces the unexpected. His *árbol de navidad* of choice? Fake. Silver. Vintage fifties kitsch. Dressed with the ornaments selected here.



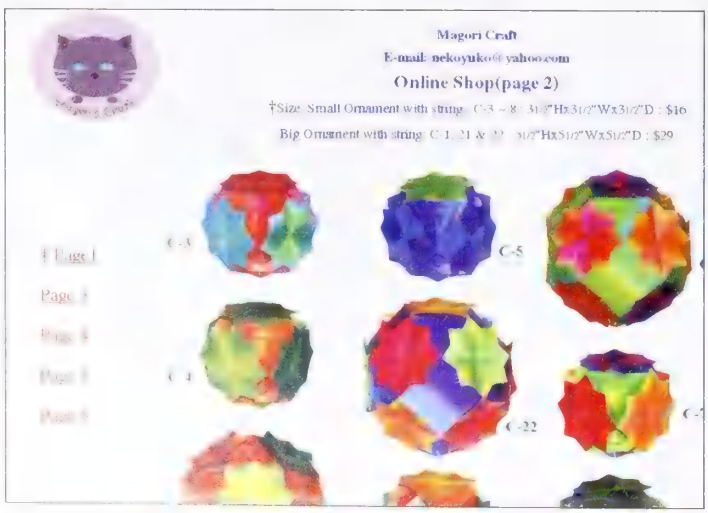
Need an automobile tiara to add gaudy joy to your holiday grill? I was really hoping not, but Noriega-Ortiz insists. This "diversion" includes mounting hardware and a cord that connects to the car battery. Most unfortunately, resistance to the elements is also claimed (www.hammacher.com). $9.95

Made with ancient Egyptian methods, De Elena's glass-blown designs can take four days to create and a nanosecond to break (www.fenixstudio.com). Teardrops $18.50; ball $17.50



Ornaments to go with ostrich feather lampshades

Yuko is a New Age musician and composer. Yuko teaches Japanese. Yuko is a cat person. Yuko folds endless reams of origami paper into fabulous shapes. Where does Yuko find the time? (www.geocities.com/magoricraft). $16 to $29





Dan Daggett (www.daggettglass.com) wraps melted glass around graphite rods and fires his ringlets with nontoxic chemical salts in his studio in Loveland, Colorado. Wiggy! $12

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VENETIAN BAROQUE

From Casanova's casting couch to Hollywood must-have, the furniture of 18th-century Venice has never lost its seductive sp

By Martin Filler











Venetian blend, from top: Painted chair, c. 1750, and tray, 1725–35, both from L'Antiquaire & The Connoisseur. Painted credenza, c. 1730, from Foster-Gwin. Chinoiserie red lacquer secretary, c. 1750, from Quatrain. Settee, c. 1740, from Belvedere.

If all the world's a stage, then the most theatrical of urban se tings is surely Venice. And during the 18th century, the age Casanova and Tiepolo, Vivaldi and Guardi, no city knew ho to decorate its private interiors more magically and seductive than *La Serenissima*. The wildly opulent furniture creat there and in the surrounding Veneto region during the la swoon of the Venetian Republic's decline as a European pow makes the rest of Baroque design look just a bit restraine Whereas French *ebènistes* under Louis XV were fanatics f luxurious craftsmanship, and English master cabinetmakers the Chippendale era sought dignity and grandeur, their *sett cento* Adriatic counterparts went all out for sensuality and fa tasy. In their often madcap designs, Venetian furniture make captured the escapist essence of Carnival, the unalloyed e pression of the hedonistic Venetian spirit.

In her fascinating new book *Venice the East* (Yale), the British architectur historian Deborah Howard traces ho that port city's trade with the Islam world had a profound influence on architecture and interior design. Th richness of Venetian furniture—intricate carved and gilded, painted, or lacquered- reflects the magnetism that always dre Venice more toward the Orient than towa the rest of Europe, beginning with Chris



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tian Byzantium and then moving on with Marco Polo all the way to Cathay. Merchants would not have lugged large pieces of furniture back home across the Silk Road, but small items such as inlaid bookstands are known to have been imported from Damascus, along with superb porcelains and gorgeous fabrics from points further east. The most enduring legacy of those early contacts has been the continued Venetian craving for glitter and exoticism.



In Renaissance Venice there had already been a clear distinction between design that was *"a la morescha"* (Moorish or Eastern) and *"a la francha"* (French or Western). By the 18th century, those opposing forces had melded into one curious hybrid with roots in two continents. At once cosmopolitan and regional, regal and playful, Venetian Baroque furniture spoke instantly of its origins and could not be confused with the work of any other contemporary city. The resuscitation of Venice from dying power center to a mecca for well-heeled travelers brought its furniture to the attention of a new international audience. English *milordi* on the Grand Tour bought delightful decorative-art confections as souvenirs. In 1987, the Queen Mother visited Palladio's Villa Pisani in the Venetian countryside and was startled to find the interiors devoid of furniture, until her *contessa* hostess gently pointed out that it was now more than likely in several the Stately Homes of England.

During the late 19th century, wealthy Ame can sojourners in Venice started a new vogue Venetian Baroque furniture. Unabashedly sumptuo the antique pieces those expatriates discovered in th rented palazzi meshed nicely with the g it-flaunt-it taste of America's Gilded A but were much more unusual and less p tentious than the heavy neo-Baroque signs of the Victorian period. The eccent Boston heiress and sharp-eyed art collector abella Stewart Gardner decorated her reprod tion palazzo in The Fenway, now one of Am ica's most celebrated small museums, wi things she picked up in Venice, and somewh later the omnivorous accumulator William Ra dolph Hearst did the same for his fabled castle California. Venetian Baroque furniture also gaine following among the first generation of Hollywo movie stars, few of whose Mediterranean-style mansi lacked at least a piece or two.

A second wave of rich Americans flocked to Venice the 1920s, including Elsie de Wolfe. That pioneering deco tor's formerly restrained approach underwent a sea chan under the city's spell. Soon the rooms she designed sport



nsoles swarming with putti; gilded gondola lanterns; and her nature blackamoors, those turbaned and gilded, dark-nned statuettes that are now shunned in politically correct les. Rose Cumming was another influential American dec-tor partial to Venetian Baroque furniture, which had the led virtue of being far less expensive than the serious 18th-ıtury French and English antiques favored by conventional lectors. Venetian pieces could there-e be handled lightheartedly, and mmings's flair for the outrageously gy was ideally suited to the whimsical ılity of the Grand Canal tradition. ıen he fled Hitler's Europe, the dealer olph Loewi brought Venetian pieces h him to Los Angeles, accounting for ne of the treasures that resurface from e to time on the West Coast.

Surprisingly, Venetian Baroque did enjoy a widespread revival during the ury loving 1980s, when the style's ex-yagance should have struck a responsive chord. Neverthe-, canny insiders knew a bargain when they saw one. In 0 Mary Jane Pool, longtime editor of *House & Garden*, had hard Hare decorate her apartment at One Sutton Place ıth with Venetian antiques. "It's so exuberant and amusing," s Pool. "Several of my things never fail to make me smile."



Venetian mirror, opposite, c. 1740, from Belvedere. Tray-top tables, above, c. 1750, from Foster-Gwin.

Now, however, there's a growing tendency to use a single Venetian piece as a dramatic contrast to works from other periods. "You wouldn't think of doing an entire Venetian room—it would be crazed," says James Sansum of New York's L'Antiquaire & The Connoisseur, a leading dealer gallery of 18th-century Venetian furniture. "I know someone who put a Venetian chest of drawers under a Rothko, as a sculpture, to play off the painting like a fun, quirky work of art in itself."

Despite the notable resurgence of interest in Venetian Baroque furniture during the past two years, there is still comparatively good value to be found. Last December, auction prices were strong at Sotheby's in Milan, where an exceptional 18th-century lacquered and gilded commode nearly tripled its presale estimate to fetch $48,060, and a handsome pair of cherrywood tables went for $19,774. Though hardly cheap, the same amounts would only get you to second-tier Georgian furniture and barely a toehold in *grand siècle* French.

Prices for the best 18th-century Venetian pieces, with the all-important original painted finishes intact, hover in the $30,000 to $50,000 range, though *(Continued on page 147)*



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BULL'S-EYE

A new Dallas shop targets a select mix of fashion, food, and furnishings

By Christine Pittel







Brian Bolke and Bill Mackin (above) raise the design bar in Texas. Clockwise, from right: local designer Jeffrey Lee deconstructs the dress; the tea room; vintage Pucci next to Warren MacArthur table and Edward Wormley chair.

Watch out—if you come in for a sweater you may walk out with a dining room chair. At Forty Five Ten (named for its address on McKinney Avenue) Brian Bolke and Bill Mackin rope in what's really worth owning—the latest Matt Nye peacoat, Cathy Waterman jewelry, custom-made cowboy boots, English art glass—and cut out the rest. Designers with boldface names share shelves with homegrown talent. The midcentury modern furniture—it all comes from local designer Emily Summers's own collection and was brought in by the two retailers just to please themselves—is flying out the door. "Dallas is a serious shopping town. The challenge is to offer something different," says Bolke. The customer who covets a deftly-cut Norma Kamali jacket will probably also appreciate that 1950s wire mesh table [illegible] Frères. ■





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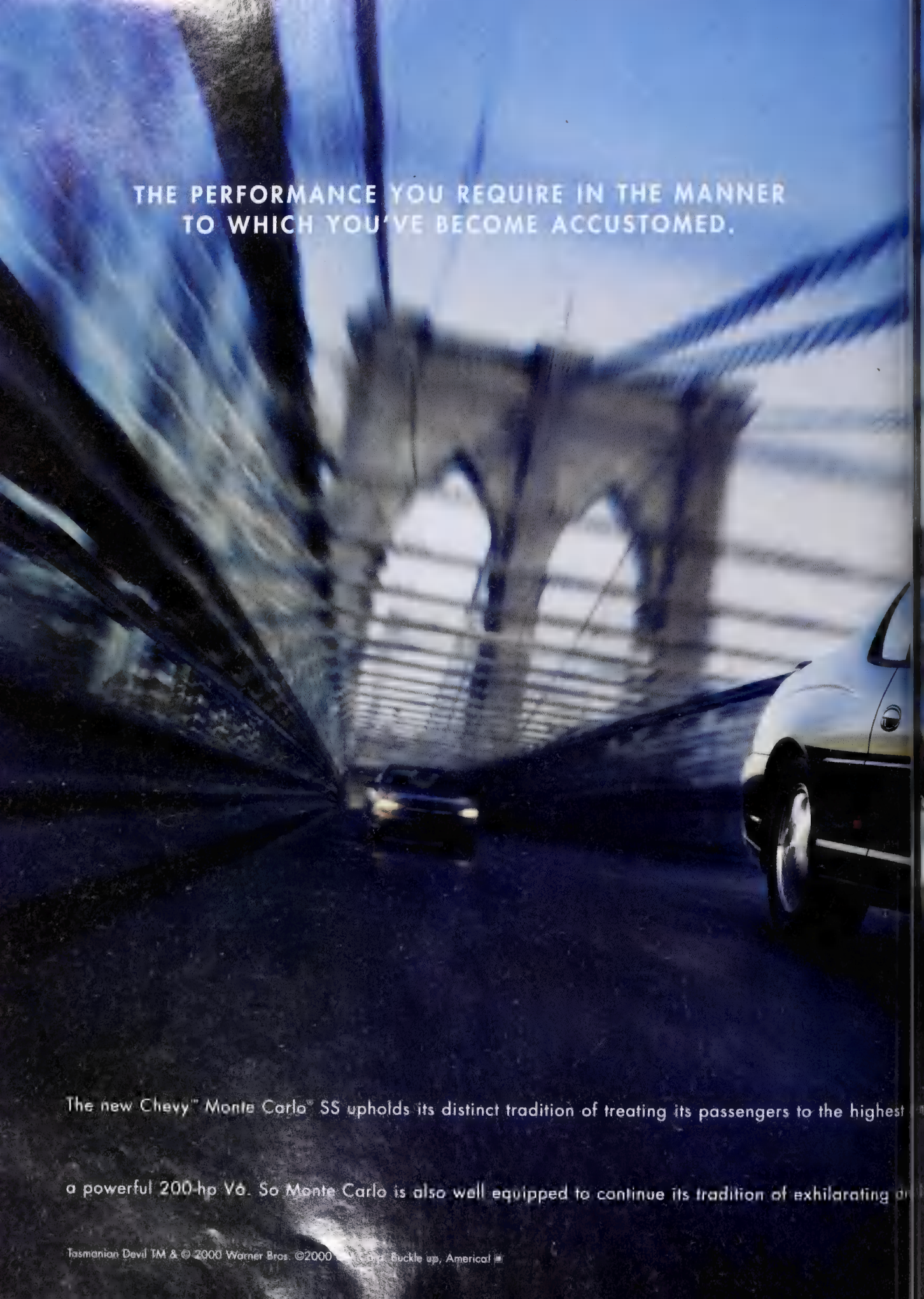
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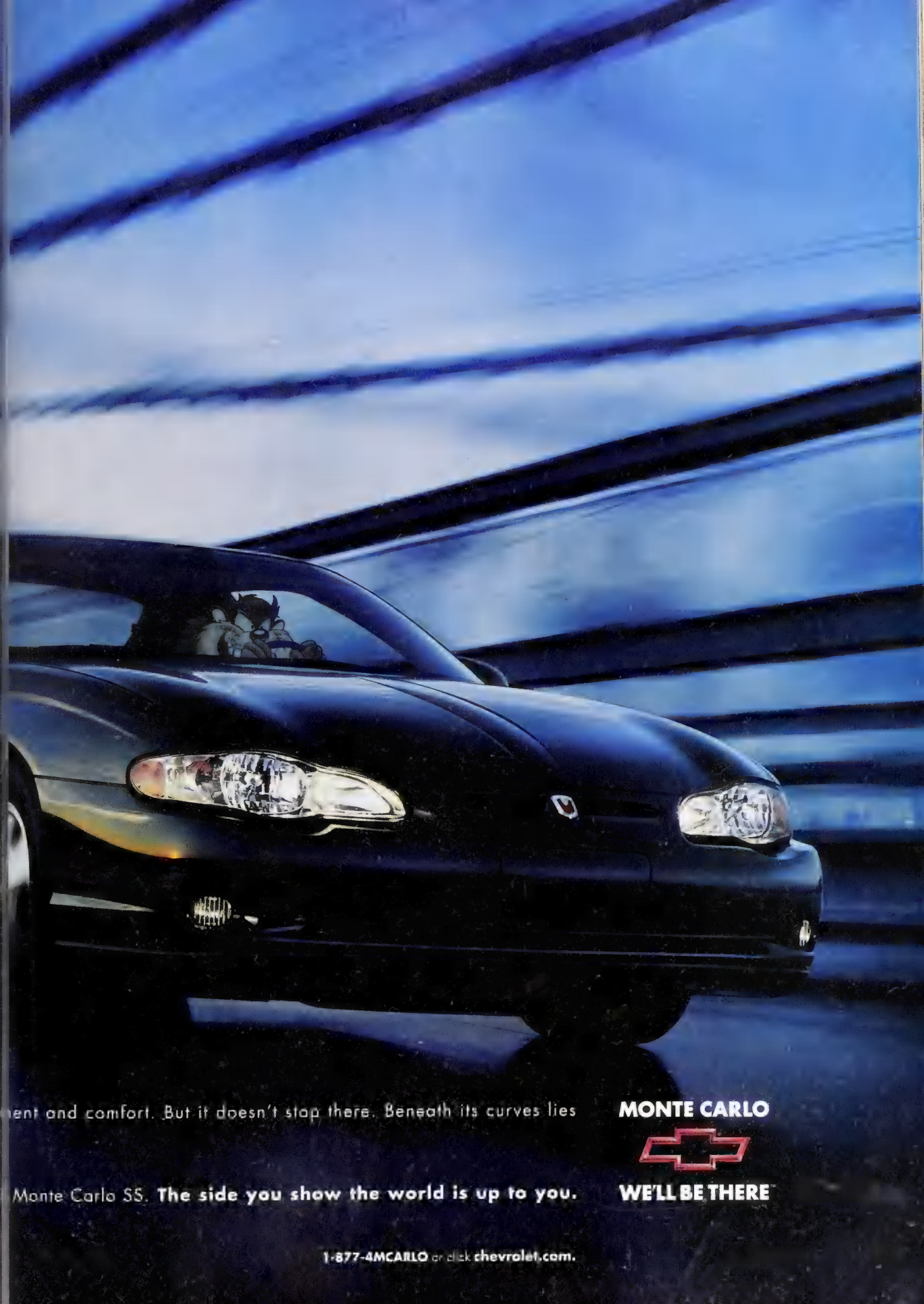
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HEARTH BEAT

The fireplace is the focal point of any room. Every detail, from the objects on the mantel to the design of the andirons, counts. So fire away!

By Christine Pittel

Do! ***Put something on the mantel—if symmetry appeals to you, why not make it a pair of overscaled flower-filled urns?***

When it comes to fireplace mavens, we found a veritable Cinderella: New York designer Bunny Williams. Whether she's home with her feet up in her Park Avenue apartment or cooking for ten at her country house surrounded by acres of woods, Williams has a fire going about 300 days a year. Here's how she does it.

Do have your wood cut to the same length for a neat woodpile. As you bring a load inside, stash it close to the fireplace in a pretty container. I like baskets because they help keep the logs neat and the debris off the floor.

Don't stare at a big, black hole on those days when there's no fire in the grate. Find beautiful andirons, and fill them with white birch logs. Or sweep the ashes out and set up a collection of big Chinese jars. You might find an antique wooden fire screen or have one made, as they did in Colonial times, to keep out the drafts. Paint it with a trompe-l'oeil fire or a favorite decorative motif.

Don't put one of those perfectly dreadful silver fans in the fireplace during the summer, or dried flowers—which always look as if they deserve to be burned.

Don't risk resting heavy logs on antique andirons. Use them decoratively and put metal "fire dogs" behind them to hold the wood.

Don't buy one of those little stands with itsy-bitsy fire tools. They're totally inadequate and the shovel is always too small. All you really need is a "blow-poke"—a 4-foot-long brass pipe with a hook on one end to adjust the logs. If the fire dies down, just blow through the other end to get it going again.

Don't clean out the firebox completely. Your next fire will burn better if there's a little ash left behind.

Do get the only safe fire screen, which is a wire mesh rounded up at the top so sparks won't fly out. And don't leave a broom nearby.

Don't lacquer your fire tools. The heat will make the lacquer peel.

Don't feel you always have to have something in the center of the mantel. It's much more interesting to lean a drawing off to one side, maybe with a vase on the other to balance it. Overscaled rather than underscaled objects are more fun.



Don't

A dour old ancestral portrait should get the place of honor. And bake your co old wing cho





Bunny ***Williams toting her favorite fireplace implement, a "blow-poke."***

Do fill up mantel spaces with all sorts of personal memorabilia. I love to look at people's cards and invitations. That kind of clutter has a lot of charm.

Do arrange a row of one particular thing, like seashells or topiary pots, across the mantel.

Do hang a distinctive mirror above the mantel. If the ledge is high, tilt the glass so it will reflect the room rather than the ceiling. I put candles on a mantel and light them because I love to see the reflection in the mirror.

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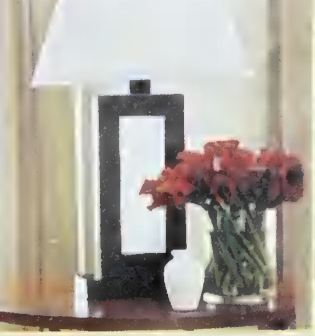
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We've Got Mail!

Now that we're getting more mail than ever, we've decided to address three subjects many of you have asked us about. So from antiques and objets d'art to restaurants and hotels to taffeta and tassels, here are a few thoughts!

ar House Beautiful,
many design and decorating magazines a good job showing us interesting houses nging to interesting people. What they 't do very well is teach us something we n't already know about furniture and cts, particularly old ones. Please put on r "education hat" and tell us everything need to know about beautiful and useful gs from the past. Some of your readers sure to be great students. Teach us!

Marianne Stevens
via e-mail

ar Marianne,
intend to do just that. Each nth our Antiques feature will iso- one category of object—whether Venetian furniture (in this issue) opaline boxes (next issue)—and e our newly appointed art and an- ues editor, Martin Filler, tell us rything. Smart, succinct, and a ural connoisseur, Martin will help all appreciate the whys, wheres, os, and hows of enlightened interior ign. He will also bring you reports, a daily diary form, from the world's st important furniture and antiques ws. Martin's pieces promise to be ively as they are thorough. And in er to prove that we're really serious ut "education," we are considering nching a series of House Beautiful ures, headed by our new contribut- editor, Susan Gutfreund, that will tlight internationally acclaimed erts speaking about silver, china, ns, and furniture. We hope to put lecture series on the road across erica, so stay tuned!

ar House Beautiful,
ve always been a fan of the magazine, I'm not sure about your editorial stance on travel and dining out. Will the "renovated" House Beautiful address those of us whose lifestyles and jobs entail a lot of travel? I am constantly on the road and hence on the lookout for comfortable, well-designed hotels and restaurants to help my busy work schedule go more smoothly and pleasurably. I will go the extra mile and pay the extra dollar for the truly exceptional, be it delicious food or soothing surroundings. I suspect I am not alone. After all, design is not only for stay-at-home types.



Marian McEvoy, Editor in Chief, mmcevoy@hearst.com

Roger Pelle,
via e-mail

Dear Roger,
How right you are. Good design and comfort should enrich every day of our lives, whether at home or not. We hope that our new restaurant/food feature, Hot Dish, will help you on your travels. Each month House Beautiful will visit a snazzy new or recently refurbished dining spot from Iowa to northern California to New Mexico to South Carolina and beyond. We'll show you the space, the tables, the chef, and the most requested special dish on the menu, for which we'll provide a complete recipe. As for hotels, all of our travel features (this month we're reporting on Buenos Aires) will be accompanied by a list of the best-looking, best-run hotels in whatever cities we're in. Sometimes we'll be telling you about newly opened spots, sometimes we'll be revisiting old favorites that have benefited from face-lifts. We are relying on all of you to write, fax, or e-mail us about your favorite homes-away-from-home wherever you wander.

Dear House Beautiful,
I understand that you want to emphasize individual style, but most of the homes you have featured show over-indulged and affluent narcissists whose tastes can only be described as silly. It's become a monthly joke between my husband and me to count how many residences inhabited by gay couples feature fussy clutter and a penchant for taffeta and tassels.

Jane K. Herring
San Dimas, California

Dear Jane,
All jokes aside, gay couples are no more prone to the charms of fussy clutter or taffeta and tassels than any other group of people who enjoy decorating. As for the silly tastes of "overindulged and affluent narcissists," isn't that something Spiro Agnew campaigned against?

Please send your letters to We've Got Mail, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.



Carolyne Roehm and company with her favorite toy, a red Kawasaki truck. Opposite top: Hello, Santa! Every stall gets a wreath. Opposite bottom: Provençal faience on red-check silk taffeta from Baranzelli. Hot tip: Decorate with fruit—it's less perishable and more economical than flowers.

Deck the stables, and even the horses will be jolly. Carolyne Roehm heads for the Connecticut hills and goes *au naturel* for the holidays



hristmas at Carolyne's

By Christine Pittel Photography by Eric Boman
Produced by Senga Mortimer



A collection of 19th-century English hall chairs (opposite) around a table set with stag-horn candelabra, silver-rimmed horn beakers, and horn flatware to pick up the antler motif. Below: Crowning the Joshua Reynolds portrait, a faux chandelier made of greenery with red ribbon swags. Hot tip: Don't dismiss carnations. They smell wonderful and last longer than any other cut flowers.

"If you come to my house for dinner, you can depend on three things," says Carolyne Roeh "There will be dogs underfoot (six at last count), a lot of garlic somewhere in the meal, and ve good wine to drink." Invitation accepted. After all, this is a woman who appreciates life's fund mental pleasures. She showed us bold new ways to arrange bouquets in her first book, *A Passion F Flowers*; her latest, *At Home with Carolyne Roehm*, is due next year. So when the holidays r around, she's all set to celebrate.

Every year Roehm chooses a theme. She has done an all-white Christmas, and she we through a tinsel phase. "I've organized extravagant affairs in the past, and they were fun," s explains. "But my life is simpler now, partly out of necessity but mostly by choice." In 1999, h landmark Georgian house, built in 1753 in the Connecticut countryside, burned down to t ground. All that was left were the old stone walls—standing in the ruins, she could see the sky. lost many things, and I'm replacing them very slowly. I'd rather have much less, but of better qu ity. And that's really my attitude toward Christmas these days. I just don't see the reason to overe bellish everything."

Suddenly the sheer beauty of the trees and the colors of the greenery seemed decorati enough, and Roehm decided to bring nature indoors (she's living in the carriage house while t main house is rebuilt). Instead of putting up strings of lights and dozens of ornaments, she and h housekeeper, Susan Poglish, carried in bushels of apples from the orchard and wired them in wreaths of juniper and spruce boughs. Roehm chopped down some tall pine trees and hauled the home in her bright red Kawasaki Mule—"r own little truck"—a gift from her beau, pol ical strategist Ed Rollins, who knew it wou be just her sort of present, perfect for luggi peat moss and flowerpots. "I've had the d mond necklace, and I don't need that an more," she says. After a disaster like her fi some people might console themselves wi a new bauble. But Roehm headed for a p store and walked out with two more do



"I wanted the room to feel like a moonlit forest, with a dusting of snow on the tree

Event planner Tommy Anders helped Roehm move the trees into the b room above the stable, where she set up table next to the branches so her guests cou breathe in the fresh scent and feel as if th were dining in the forest. A splendid bottl green and garnet-red damask covers the tab and could have cost an arm and a leg—e cept that Roehm is too resourceful to spe money unnecessarily. "I always look for re nants and closeouts and then have a tab skirt made. A 60-inch table takes 10 yards 54-inch fabric, which ends up costing way t much at uptown prices." A former fashi designer never forgets.

Instead of sticking to the predictab five-piece place setting, Roehm prefers mix and match, working on the princip that if you have one good thing on the tab




"In the middle of a darkened room, I wanted the table to be a twinkling blur of light. The centerpieces are an ordinary weed sprayed with glitter, but they sparkle like a billion diamonds"



Etched cranberry glass tumblers from Carolyne Roehm's new collection mingle with 19th-century cranberry wine rinsers. Hot tip: *Any object from nature—the humblest acorns or branches of bittersweet—can be a centerpiece.*



you don't need everything else to be great. "It's especially easy with blue-and-white china," she says. "I collect French faience, Delftware, and Chinese Export porcelain, but somewhere in there will be dishes from Taiwan." Her new line of tabletop items, At Home & Company, makes it possible for people to find anything from linens to flatware in one place, and reproduces some of her own favorite things.

Entertaining seems to come effortlessly to Roehm, but it wasn't always that way. She used to be so frantic about last-minute details that she hardly enjoyed the holidays. Now she relaxes, serving a dish like venison stroganoff that can be made ahead. Big bowls of clementines or nuts offer a late-night snack by the fire. To make the magic last longer (and prevent the needles from dropping off the Christmas tree), she turns the heat down at night and just piles another blanket on the bed.

The Biedermeier chest on the 19th-century English needlepoint rug was a flea market find that has stayed with Caroyln Roehm since her first apartment. Hot tip: Wallpaper from the hardware store makes an inexpensive wrapping. Left: 18th-century Swedish mirror. Below left: Bright red ostrich skin sparks up an 18th-century French chair.





"My grandmother used to collect ribbons and so do I. Sometimes I think I spend more time and effort on the wrappings than I do on the gifts"



Portugal comes
Montecito in a guesthou
by Tichenor & Tha
Architects. The brid
(below right) is original
the 19th-century man
house. Below left: Fren
marble urn before th
gatehouse. Opposit
clockwise from top: Mode
lantern above stone conso
was made in Lisbo
Outdoor fireplace for mis
nights. Decorator Micha
Smith gave the pool th
theatrical air of a fountai





Montecito Casas

Using elements ranging from cheap to priceless, Michael Smith gave three gutsy outbuildings in California a strong Portuguese accent





Inexpensive edspreads make curtains, wall l sofa coverings n the poolhouse posite). French n fabric is used Michael Smith nchairs. Below: Watercolors of s in traditional ss hang behind Moorish chair. ht: Living room ne two-bedroom thouse shows a nfident blend of nd and humble, including a led mirror from lefax & Fowler d a flea-market er-topped bench as coffee table.





BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY LISA ROMEREIN PRODUCED BY BEVERLY MCGUIRE SCHNUR

Michael Smith thought he had topped himself with his luminous and fanciful decoration of a Portuguese-style manor built on the foundations of a 19th-century Mission Revival house in the gentle hills of Montecito, California—until he got his hands on the property's outbuildings. "As crazy as I am about the principal residence, the pool house and pair of guesthouses are my favorites," says Smith. "They're a lot more idiosyncratic. I had a great time letting loose."

Scattered generously around the ten acres and linked by twisting paths, the three inviting structures took the muscular, eye-opening, Portuguese-inflected look Smith had forged at the main house three years ago and sent it spinning. Ornamental plasterwork, tile laid in pulsing patterns, colorful printed cottons with an air of exoticism, killer one-of-a-kind trophy pieces like a giddy

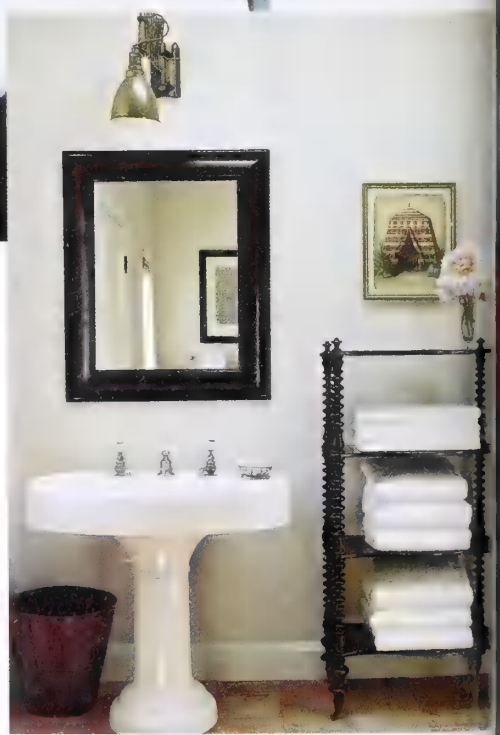


A ravishing 19th-century Indo-Portuguese spool bed (opposi is the showpiece of the one-room guesthouse unde a Spanish-style honeycomb plast ceiling. Walls ar painted and glaz paper-bag brown Left: In the larg guesthouse Mich Smith copied a Venetian painte four-poster bed a French stable lantern. Below: Poolhouse chang room has a vinta pedestal sink an English whatnot acquired at auct

four-poster spool bed—all are part of the arsenal Smith used in this weekend retreat for an L.A. financier and his family. The results are fresh, tonic, gutsy.

Trade with Asia, Africa, and South America in the 15th and 16th centuries made Portugal, in Smith's words, "one of the wealthiest countries in the world, and it developed a rich, hybrid decorative arts style. It's a beautiful and weird mix of idioms. Talk about fusion!"

And talk about redefining how a decorator can operate. A job without budgetary restraints is rarer than gold dust, but this was one of them. Still, Smith let himself be led by his eye, not his client's purse. In homage to Renzo Mongiardino, the late Milanese conjurer of the ruined-palazzo look, the sitting room in the pool house is tented and curtained in forty deliciously hippie hand-blocked Indian bedspreads from Urban Outfitters, the retail bazaar better known for catering to overdrawn frat boys than to deep-pocketed designers. The lining, which cost next to nothing, was simply laminated







Michael Smith conceived the tw bedroom guesthou (opposite) as a se sufficient unit within the larger estate. Salvaged French floor tiles and freshly mint rattan furniture from Bielecky Brothers, their cushions covered Pierre Frey solid and awning-strip cotton, are happy partners in the guesthouse garde room. Tiles in the bathroom (left) were laid i a vernacular Portuguese patte and a vintage sto (below) was reconditioned for the kitchen.

FOR MORE DETAILS SEE READER INFORMATION



to backing and hung like wallpaper, with the spreads' scissored-off borders used to frame the walls. Pedigree also took a backseat to chic and function in Smith's choice of brass accordion wall lights from the Clignancourt flea market outside Paris, Indonesian waste baskets in reclaimed teak from ABC Carpet & Home, and freestanding iron garden frames (for training vines) from Anthropologie.

Carefully stirred into the mix are such big-ticket items as Smith's own classic upholstery, glamorous lamps and mirrors from Colefax & Fowler's antiques department, Persian rugs, a ravishing Tree of Life linen from Bennison Fabrics sewn into severely plain bedroom curtains, and sixty exquisite 19th-century watercolors depicting Turkish soldiers and villagers.

Of course, it's the adroit mix of high and low that accounts for the rooms' jaunty charisma, though it would be a mistake to think that just anyone could pull it off. Michael S[illegible] a pro.





THE BLOUNT FACTS

Designer Sam Blount and his family live in an apartment filled with memories. Each paint color, each antique chair, each sketch has a story

BY ELIZABETH H. HUNTER PHOTOGRAPHY BY THIBAULT JEANSON PRODUCED BY CAROLYN ENGLEFIELD



To look at Charlene and Sam Blount's New York apartment you might not guess that most of Sam's decorating projects brim with color—clear, pretty shades he associates with Colefax & Fowler, the famous English decorating firm. But here the scheme is black, brown, and cream with a few seismic jolts of red in the linen curtains draping the walls of the foyer and in appliqué pillows. "I love color and pattern for my clients' grand houses," says Blount (rhymes with hunt), "but in this small space with so many collections, a monochromatic palette is more calming, more peaceful." Blount even decorated his ten-year-old daughter's room with a muted camel and cream toile. "I thought Anne might hate it," he says, laughing at himself for daring to ask her. "She has done her own room in the country—where the house is much bigger—with a leopard-print fabric, lava lamps, and Christmas lights. But I was lucky. She was thrilled with the toile."

Anne Blount in her recently decorated bedroom (opposite) with her new dog and her parents, Charlene and Sam. Above: In the Blounts' living room, English Regency pieces, French chairs, a low fretwork Japanese table, and Cecil Beaton sketches look comfortable together in a creamy setting of delicately patterned wallpaper and a seagrass rug. The sketches—theatrical drawings for costumes—are part of a collection of Beaton ephemera.



Although the Blounts' apartment has few Colefax & Fowler colors, the influence of the firm shows up in furniture and collections. During the 1980s, Blount was a partner at Irvine & Fleming and worked closely with Keith Irvine, who had been trained by John Fowler. The partners often took buying trips to England when the dollar was strong against the pound and antiques were a bargain. "I began collecting silhouettes while traveling with Keith," says Blount, "as well as architectural prints and, of course, furniture—mostly Regency. Every time I look at one of my bull's-eye mirrors or that rosewood table inlaid with brass, I think, 'Thank goodness I bought it when I could.'" His advice to young people: Decide what you like and start buying early, because it takes time to form a collection. He points out that it also takes many years to forge your own decorating style, to absorb influences and let them meld.

Sam Blount insists on the thinnest possible piping on slipcovers and cushions and the narrowest possible binding on grass rugs

"This apartment has developed along with me," says the designer, mentioning a couple of dramatic transformations soon after he and his wife moved in. Blount, strongly influenced by the minimalism of the





To create a dramatic entry (above right), Sam Blount hung curtains of crisp red linen, their pelmets trimmed with gilded bells. The curtains make a colorful frame for the cream-and-brown living room beyond. Above left: The red curtains draw back on one side to reveal a tiny bar where a Cecil Beaton sketch hangs against black-and-white-striped paper. Opposite: A set of early-19th-century engravings depicting rooms at Kensington Palace hangs below an 18th-century carved swag. A small marble French bust stands on a stack of books on Blount's cherished Regency rosewood table with brass inlay.

late 1970s, built platforms in the living room, covered them in gray carpeting, and installed a sectional sofa. "That look didn't live long," he says with a smile. Much remains, however, of the next, in his words, "transition" phase, with Billy Baldwin slipper chairs and French touches. "The apartment became more traditional," says Blount, "but remained clean and crisp." Baldwin has always been a hero, and Blount still uses the simple materials favored by the master—linen and ticking stripes, seagrass floor covering. The paint in the master bedroom, deep Billy Baldwin brown, has not changed.

In fact, very little in the apartment has been altered in the past eight years except for Anne's bedroom. Blount finds this calming. "Everything changes so quickly in New York that it's comforting to come home to a place that looks the same year after year." Charlene Blount, who likes decorating changes even less than her husband does, thinks the way they feel has more to do with their southern heritage: "We both grew up in small-town Mississippi, where nothing in our houses ever changed."

Sam Blount painted the walls and ceiling of the master bedroom glossy chocolate brown—a favorite color of his decorating hero, Billy Baldwin



As native Mississipians, Charlene and Sam Blount are enormously proud of photographs above their bed (opposite) taken by Eudora Welty when she worked for the WPA. The brass star in the center of the canopy came from the sash of a Confederate officer. Above: Silhouettes hanging on the mirrored wall, and propped on the window[illegible] part of Blount's large collection. Regency recamier and painted chair were found locally. The books[illegible]d to author Willie Morris, a fellow Mississippian, and Cecil Beaton.





GILT TRIP

A debonair bachelor conspires with decorator Pauline Boardman to acquire a few heirlooms and recreate in New York the aura of a centuries-old country house

Not everything in this living room (right), is as authentic as the old-world ambience. The Italianate console tables are reproductions, and Peter Georgiopoulos (above) is seated at a copy of an 18th-century dining table by London's Arthur Brett.


Anthony van Dyck 1599–1641
MAYA



By Christine Pittel
Photography by Anita Calero
roduced by Miguel Flores-Vianna

o give him his due, Peter knew exactly what wanted, and that is the nicest kind of client work for," says designer Pauline Boardman, king off her Manolo Blahnik slingbacks and lking barefoot across her client's Aubusson . Outside, horns are blaring in New York's h hour, but inside the Upper East Side apart-nt, shafts of late-afternoon sun catch the gold tailing on a French Empire cabinet and caress curves of a sofa upholstered in butter-yellow mask. Your eye is drawn to the high ceilings, neled walls, and ornate moldings, and for a oment you feel as if you could be in England or perial Russia. Two 18th-century Italian wooden ns painted oxblood and the color of tarnished ver stand on marble-topped console tables, and rrors reflect pieces from China, India, and pan. The Germans have a word, *weltstadt*, for ity that reflects other cultures, and this is an artment with a sense of the world.

Shuffling a handful of fabric swatches, ardman ponders what would work best on a t-to-be-purchased armchair, and sets out her oices for her client to peruse. Peter Georgiop-los is of Greek descent and owns the largest vate fleet of oil tankers in the United States, t don't confuse him with Aristotle Onassis. "If were a real Greek shipping tycoon, I'd be far her, five feet tall and bald, with a shiny suit," says, grinning devilishly. "When I took my mer wife to a business conference in Athens, e said she had never been so disappointed." eorgiopoulos stands six feet tall and grew up in anhattan, where his father is a maritime wyer. After studying at Bronx Science high hool, Fordham, and Dartmouth, he eventually rted his own firm.

Georgiopoulos knew Boardman socially d gave her a call when he found this apart-ent. "It was a challenge for me," says Board-an, whose style is usually typecast as Palm ach–traditional. "He wanted something more d-fashioned, more grand. That's his taste, and





"Rooms like this demand tassels and trim," says Pauline Boardman, who upholstered dilapidated stool (opposite) with leopard-print velvet from Old World Weavers. Scalamandré mask on the sofa. Top right: Chinese-lacquer quor cabinet. Right: Most of the oil paintings, including the 'ancestral' portraits, were cquired at auction. Some are good, some not-so-good, but quantity makes up for quality.





the apartment's architecture actually warrante it. All this glorious woodwork was already here. Georgiopoulos picked the colors for the wal before Boardman entered the picture: Pompeiia red for the dining room, golden yellow for th living room, and a rich indigo blue for the libra to set off his antique icons. "My uncle had a sim ilar collection, and I used to love to look at th faces as a child."

Georgiopoulos was the only football playe at Fordham who read decorating magazines, an he never stopped. Leafing through one, he wa struck by a photo of a Renaissance Revival bed "I knew nothing about old furniture, but I set ou to buy that bed," he recalls. "I headed downtow to those antiques shops on Broadway in Green wich Village, and at the first store, I found th bed. But the wood was not as beautifully graine or as deftly carved as the one in the picture, so walked out, assuming that because it had bee so easy to find, I would have plenty to choos from. I went to twenty other shops and didn't se anything remotely like it, so I returned t the first shop. The bed was gone." He spent th next five years obsessively looking for anothe until he was offered the one he now own And he also would not rest until he found a re Chinoiserie secretary. "I am a student of history he explains. "I look at this piece and wonde what it has seen since the 18th century. Who s and wrote at this desk?"

"He had a vision; I executed it," says Boar man. Georgiopoulos had little experience in bu ing fabrics or arranging furniture. Boardman, wh grew up in distinguished houses, instinctive knows what will be comfortable and correct. Fo example, the tasseled and tufted blue brocade covered armchairs in the living room swivel t join conversation groups, but when Georgio poulos wanted more swiveling chairs, Boardma put her foot down. She reined in his more exu berant impulses. "I think plain wood furniture boring, and I tend to go overboard on the gild ing," he admits. "If it weren't for Pauline, th would look like a Russian bordello instead of a eccentric English country house."

The long-sought-after Renaissance Revival bed (opposite) is from Guy Regal Antiques. Greek-key embroidered sheets by Schweitzer Linens. Top left: A ship's model from the 194C afloat on the coffee table in the library. Left: Making a larger tapestry out of small elements, a collection of icons from Greece seems to glow against the deep blue backgroun

FOR MORE DETAILS, SEE READER INFORMATION



SHE'LL TAKE ROMANCE

The old vine-covered brick house in northern California had been converted to offices when decorator Myra Hoefer fell in love with it, eventually reconverting it to a home for her own family. The influence of her part-time life in Paris shows indoors and outdoors

BY ZAHID SARDAR PHOTOGRAPHY BY JEREMY SAMUELSON PRODUCED BY JODY THOMPSON-KENNEDY







Myra Hoefer, seen with her dog Lady Giddie (left), sits in her living room among her luxurious cushions. The Hoefers' ivy-covered house (opposite) has a walled front garden with a French-style arbor to buffer it from the street. Butterscotch climbing roses grow in metal planters down the center of a former driveway. Above: The long, low-ceilinged living room gains an illusion of height from draperies of hopsack-lined silk taffeta hung from the ceiling. Striped seersucker and cut-silk velvet pillows on a Michael Taylor sofa glow discreetly. Twin demi-lune Chinese tables arranged symmetrically add classic formality.





In the dining area, a tall, framed mirror by Myra Hoefer's husband, Wade, doubles the room. "You feel it is a doorway you can walk through," she says. Tulip paintings are also by Wade. The round table is a Paul Weaver copy of a Michael Taylor piece in turn inspired by a Portuguese original. Gilded neoclassical chairs are upholstered in wide-stripe silk taffeta. Slipcovered armchairs with cut-silk velvet pillows are brought down to earth by a pickled-pine cupboard. A horse's head above the pantry door is a French butcher's sign.

The master bedroom (right) is reflected in a mirror beside a scalloped side table. "This is the best room. You wake to church bells," says Myra Hoefer. Gray-and-yellow-striped upholstery sparks the muted palette. Opposite: In the breakfast room off the kitchen, a turn-of-the century plan d'oiseau *(bird's-eye map) of Paris indicates with little stars the dozen-plus buildings where Hoefer has decorated. A peg-jointed Alsatian table and a coal-burner tripod from Korea are eclectic notes.*



For years decorator Myra Hoefer and her husband, Wade, a painter and sculptor, shared a loft in bucolic Healdsburg, California, where living and working had roll-out-of-bed convenience, but no place to hide. So, when an office near Healdsburg's main square became available, Hoefer jumped at the chance for a private design studio—something she has become accustomed to in Paris where since 1995 she has been working on her own for several months a year. Her new Healdsburg space occupied a subdivided 1859 two-story brick box covered in Boston ivy.

"I always loved this place with its thick mantle of vines," says Hoefer. Two years ago, soon after she had moved her business into the building, both floors were offered to her and she pounced again. Though the interiors had been stripped of detail, the fine old front door was intact and the exterior was untouched. But just as important, she says, "after ten years in the loft, we would have real rooms. There were *doors* and my son could have his own retreat."

She gave these rooms old-world charm in ways she developed while decorating small Parisian apartments. For example, curtains go up to the ceiling; large, classic furniture is invigorated with theatrical props; a rich yet quiet palette of verdigris, imperial yellow, and mocha unifies the whole.

"I always prefer a handsome piece of furniture over built-ins," Hoefer declares, pointing to the Irish hutch where she keeps china. "And although I m[illegible] the living room comfortable, I wanted elegance and romance," she adds, achieving with silk curtains, velvets, and a Michael Taylor–designed so

Hoefer enveloped her 1800-square-foot house with European spirit, transforming the front lawn into a courtya luxuriant with roses, lavender, and espaliered apple trees. Su rounding it is a low, plastered masonry wall. A new met canopy, modeled after a French original, will soon disappe under still more ivy, and an allée of Mexican metal plante filled with roses leads to the front portico.

Myra Hoefer's office now occupies a garage behind th house now fitted with French doors and all new interior su faces. With its happy mix of French lanterns, neoclassic chairs, and Mexican furniture, the space where she meets wi clients is quintessential Hoefer.


FRENCH CHEESES
FRANCE





The kitchen (opposite), shows off Limoges heirloom French terra-cotta, and Pottery Barn basics. Woode stools and a marble "butch block" are custom pieces. Above: Myra Hoefer's office originally a garage, is reached by a garden path. Daughter Gina Gattuso hel choose color samples on a Ron Mann table. A French metal-and-glass lantern an tinted plaster walls give a hint of Provence. "Seagrass floors are comfortable to crawl on, and there are plenty of toys for my grandchildren," Hoefer says. The youngest (left) is Clayton Reed Gattuso.

FOR MORE DETAILS, SEE READER INFORMATION

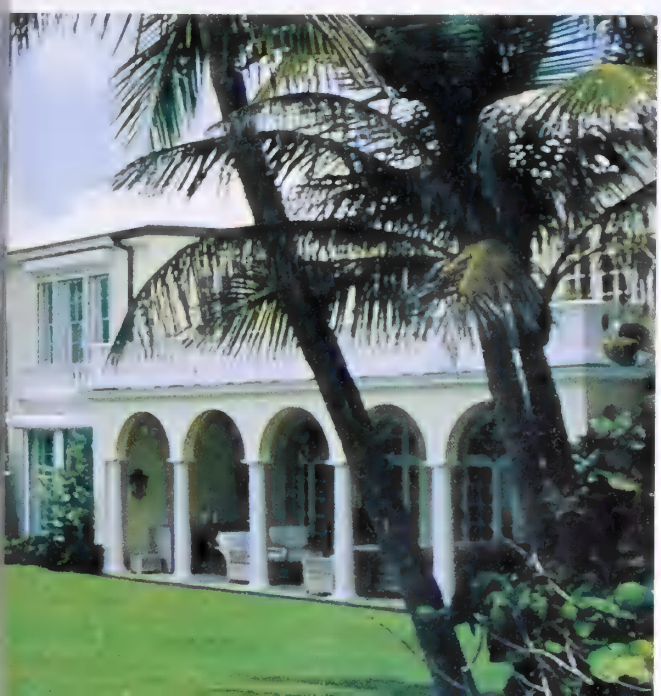












PALM BEACH STORY

Decorator William Hodgins rewrites a classic scenario in Florida's queen of resorts



This spacious Palm Beach living room focuses on a magnificent Regency center table c. 1815 from London. Flanking it are a pair of century-old Near Eastern ottomans. [illegible] mid-19th-century [illegible] chair at left covered in Brunschwig [illegible] Chinois Jaquet; sofa in linen stripe from Robert Lehr. On table in foreground, [illegible] abaca carpet.


grand illusions
Florida Landscapes

By Martin Filler
Photography by Jacques Dirand
Produced by Carolyn Englefield

Like Mark Twain a century ago, Palm Beach today could could also claim that "the report of my death was an exaggeration." As recently as the 1980s, the demise of Florida's longtime queen of resorts was trumpeted by those who deemed it hopelessly geriatric and passé beyond redemption. It was regarded as a relic of old-guard pretension superseded by new luxury developments like Windsor near Vero Beach, nostalgic new towns like Seaside on the Gulf Coast panhandle, and the hedonistic playground of Miami's South Beach.

Now the booming economy has revivified the venerable grande dame that is Palm Beach, which has become popular with a new generation of devotees, and with good reason. Few places in America enjoy such a rich concentration of architecturally impressive mansions in an equally lush and immaculately tended setting. More importantly, the well-heeled citizenry of this coastal island subscribes to a consensus of the glamorous good life that remains remarkably consistent in these do-as-you-will times. Living up to a common vision of the grand and pleasure-loving Palm Beach style gives the place a sense of community quite different from that of Florida's many cookie-cutter gated enclaves.

For generations, Palm Beach has been a southern outpost for the Hamptons, and indeed during the winter months the society column of *The Southampton Press* shifts its focus to what its fair-weather friends are doing down there. The owners of this house, a couple with a grand establishment on the east end of Long Island has joined that semiannual exodus to Florida. That move has been made possible by the new electronic economy that allows the husband, a major player in the financial world, to conduct his business from anywhere he chooses. That he chooses Palm Beach is understandable when you see the oceanfront mansion he, his wife, and their young daughter inhabit there.

This two-story late-1940s Mediterranean structure is the second home the family has owned in Palm Beach. From the time the couple was first married, their houses—including two in the upper Midwest—have been decorated by the Boston-based William Hodgins. The interior designer is known for





Whimsical touches and a natural palette give fine furnishings a relaxed feeling appropriate to the family life of the owners and their young daughter. Clockwise from top left: In the dining room, vine headdresses sprout from a pair of c. 1850 Italian terra-cotta gatepost finial busts found at Kentshire Galleries. The top of a game table by Dessin Fournir is inlaid with antique marble; chairs are upholstered in printed French linen by Robert Kime from John Rosselli. In the pool loggia, Moroccan furniture painted pale blue is seen behind a round dining table with base by Holly Hunt, and teak dining chairs from Summit with cushions covered in Sunbrella material.





The richness of the ground floor gives way on the second story to a more relaxed

interiors that are at once classic and fresh, and this new framework gave him ample opportunity to expand on themes and to work with objects from his previous projects with these loyal and obviously satisfied clients. Palm Beach architect Jeff Smith supervised the extensive remodeling of the structure, which had certain charming details—especially an arcaded loggia facing the Atlantic—but was so poorly organized internally that a gut renovation proved the logical solution.

"What we did was to enhance everything," say Hodgins. "All of the interior architecture is new to the house, down to the mantels." To implement the generous scale that is a hallmark of Hodgins projects, a sequence of handsomely proportioned spaces with bold detailing was created—including big cornices with arches breaking into them—and the stage was set for the decorator to begin his work. "I knew the owners quite well by the time we began to work on this house," says Hodgins, "so I knew that they wanted strong architecture, neither too Georgian nor too Palm Beach, but *strong*."



A set of antique 19th-century grisaille wallpaper panels by Zuber (left) gives the guest bedroom a romantic escapist mood that captivates vacationing visitors. Antique Empire writing table is lacquered in black, surfaced in white leather, and discreetly mounted in ormolu. Graceful 18th-century Swedish chair is covered in ticking by J. Thorpe, as are the bench, headboard, and bedskirt. Below: In a commodious powder room, a twin to the Swedish chair in the guest room is upholstered in olive-drab fabric from Daphne Tyson. Above it hang two of a dozen 19th-century architectural engravings. Stone flooring from Paris Ceramics.



eeling in keeping with the couple's preference for simple but luxurious private quarters

Because the renovation of the house took quite some me to complete, Hodgins had the luxury of ordering furni- ıre from Morocco, a risky proposition in jobs where speedy elivery is required. When those exotic pieces finally arrived, e placed them in the twin loggias on opposite sides of the ouse—the east-facing ocean loggia and the west-facing pool ggia. The intricately fretted, pale-blue-painted armchairs nd settees strike an appropriately tropical note and seem bsolutely at home among the columned arcades and swaying palm trees that frame a panoramic view of the Atlantic.

The owners are knowledgeable about fine antique furnishings and art (they own some excellent Orientalist paintings), and their taste runs to large-scale designs that complement the spacious interiors of this house. For example, the living room contains several objects from the best dealers along London's Pimlico Road, such as a vast Regency mahogany table from Carlton Hobbs and a series of late-18th-century Italian grisaille tondo paintings from Ciancimino. Per-

"If you have a wonderful big bathroom you can putter along and talk"

fectly proportioned to the space and skillfully positioned to show them off at their best, those treasures demonstrate that it's not just what you have but what you do with it that counts.

The richness of the ground floor gives way upstairs to a much more relaxed feeling in keeping with the couple's preference for simple though luxurious private quarters. "They're busy people," Hodgins explains, "and the time they get together is when they're getting ready to go out or close down for the day. If you have a wonderful big bathroom like theirs you can just putter along and talk and connect. The house isn't there for entertaining, although they do a fair amount. It's for them to enjoy."

The most revealing endorsement of the success Hodgins scored in his fourth go-round with these clients is that he has reversed their thinking of this as their vacation house. "They love it so much," he reports with pride, "that this is their main residence now and they use the one in the Hamptons as an alternate."





The expansive master bathroom (right) is an essay on the sensuousness of white-on-white. Chaise is covered in Porthault cotton terry, bath skirted in Brunschwig & Fils organdy. Antique pharmacy floor lamp from Robert Altman. Above: Guests are pampered with a bath that opens onto a terra[illegible] with dazzling ocean views. Mirrored and crystal 1940s [illegible]mmode. Wall lights from Ann Morris.

[illegible] TAILS, SEE READER INFORMATION



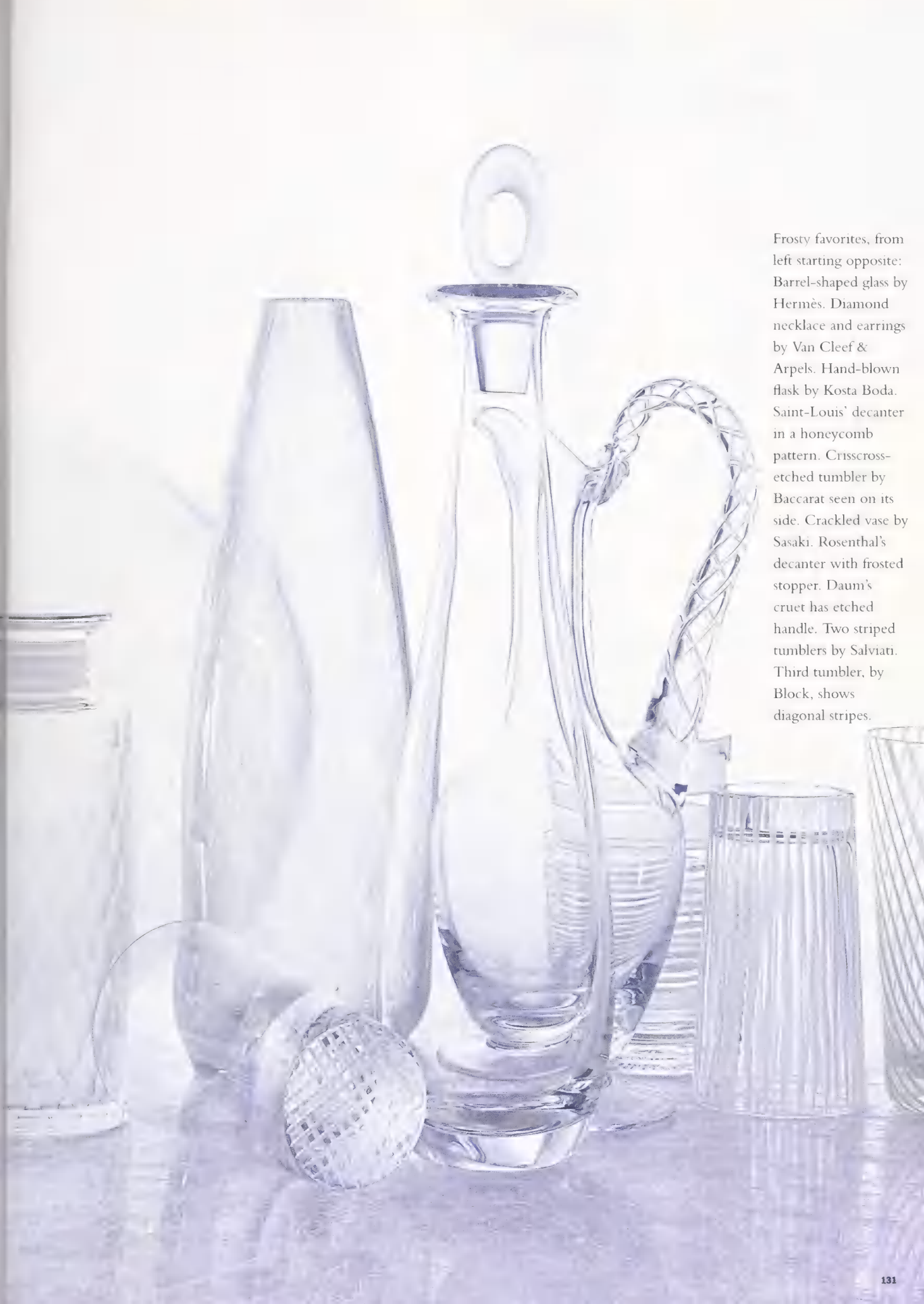
PRODUCED BY FROUWKJE PAGANI

PHOTOGRAPHY BY SANG AN

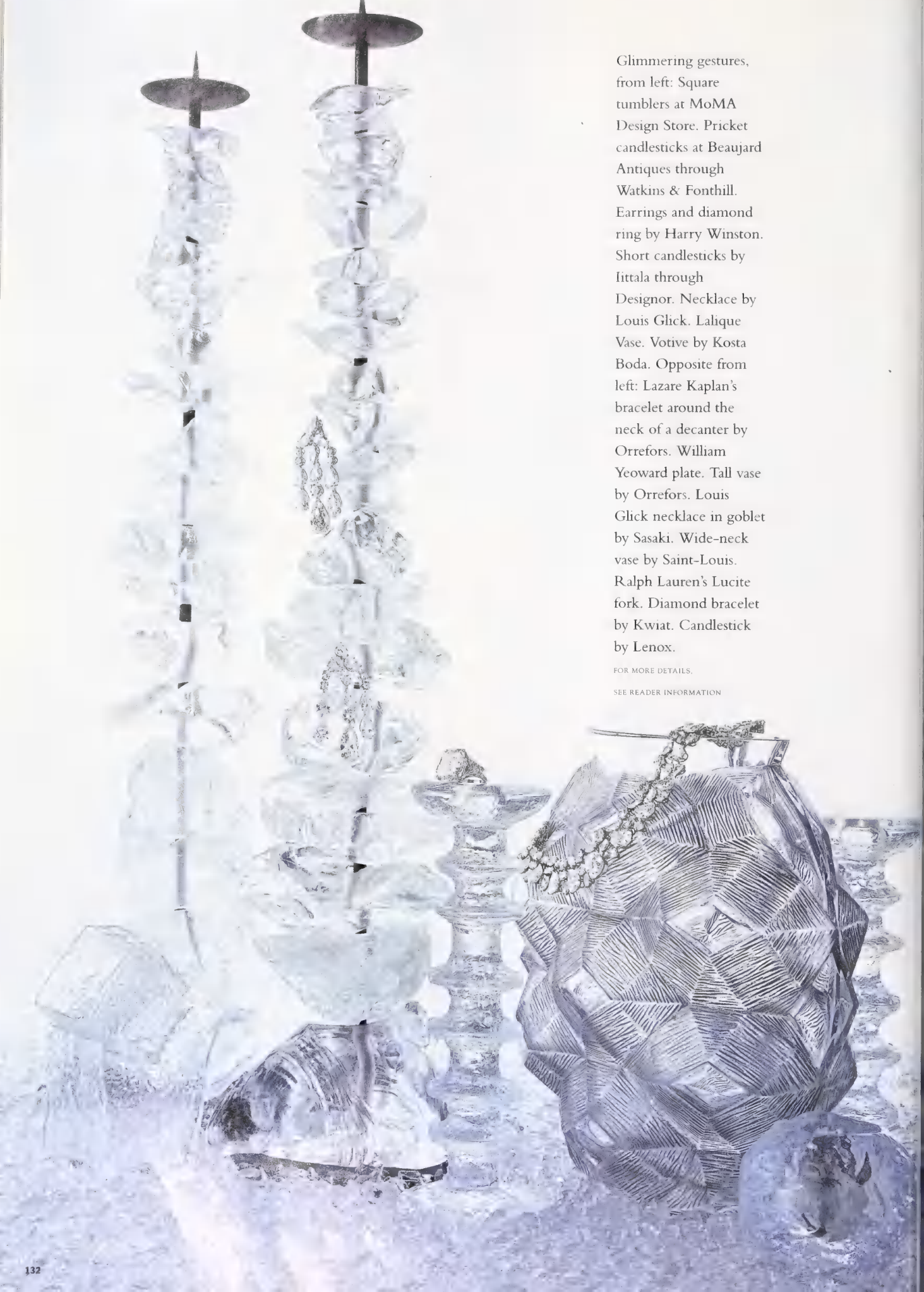
Holiday on Ice

Bring home the sparkle





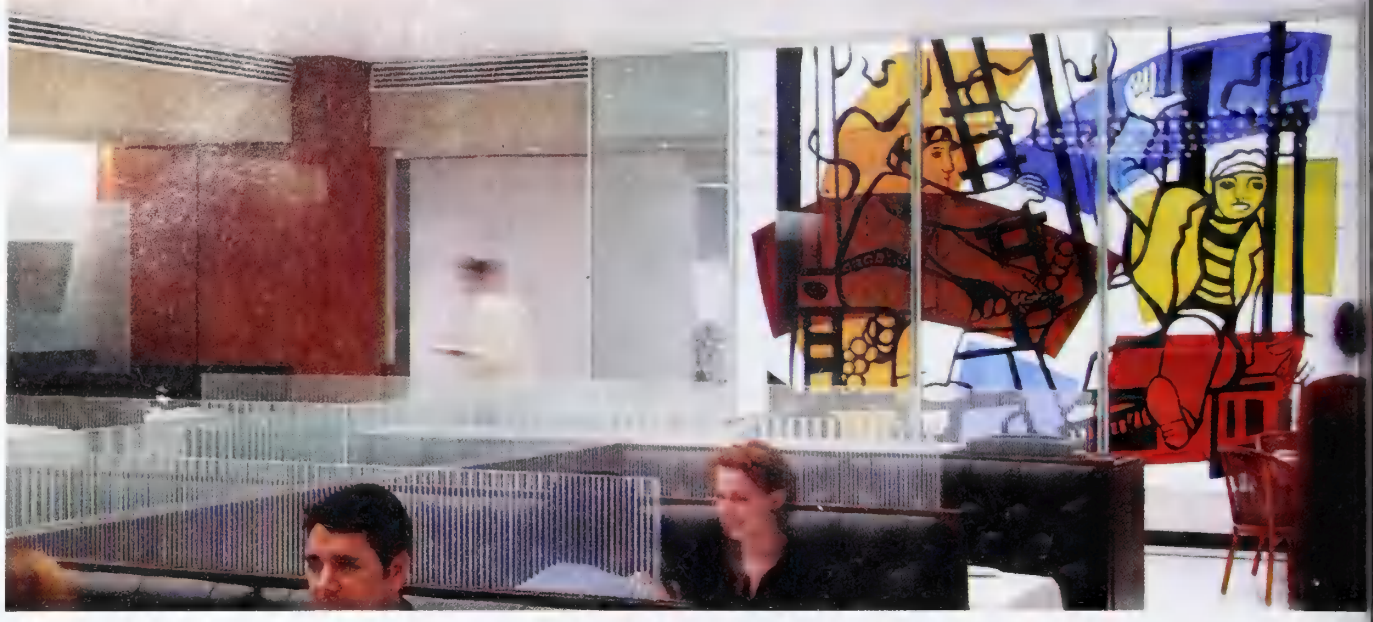
Frosty favorites, from left starting opposite: Barrel-shaped glass by Hermès. Diamond necklace and earrings by Van Cleef & Arpels. Hand-blown flask by Kosta Boda. Saint-Louis' decanter in a honeycomb pattern. Crisscross-etched tumbler by Baccarat seen on its side. Crackled vase by Sasaki. Rosenthal's decanter with frosted stopper. Daum's cruet has etched handle. Two striped tumblers by Salviati. Third tumbler, by Block, shows diagonal stripes.



Glimmering gestures, from left: Square tumblers at MoMA Design Store. Pricket candlesticks at Beaujard Antiques through Watkins & Fonthill. Earrings and diamond ring by Harry Winston. Short candlesticks by Iittala through Designor. Necklace by Louis Glick. Lalique Vase. Votive by Kosta Boda. Opposite from left: Lazare Kaplan's bracelet around the neck of a decanter by Orrefors. William Yeoward plate. Tall vase by Orrefors. Louis Glick necklace in goblet by Sasaki. Wide-neck vase by Saint-Louis. Ralph Lauren's Lucite fork. Diamond bracelet by Kwiat. Candlestick by Lenox.

FOR MORE DETAILS, SEE READER INFORMATION





HARDY FARE

A new brasserie uses bold color for the ultimate basement conversion

By Ted Loos

Chefs are often nonchalant about the look of their restaurants. Give them a gigantic stove and they won't sweat the carpeting. But Julian Alonzo surprised himself when he first saw the half-completed Brasserie 8½ in New York City.

"I fell in love with the room," says Alonzo, a 30-year-old wunderkind chef with a baby face. "I thought, 'I've just got to be here.'" (One of his favorite recipes appears on the following page.)

Renowned architect Hugh Hardy carved the striking bar and dining room from the marble maw of Gordon Bunshaft's austere office building at 9 West 57th Street. The facade of the landmark 1974 tower is vertical at the top, like >



Fernand Léger's stained glass Les Constructeurs *(top) anchors the dining room. The orange of the entry rotunda (right) is a riff on Ivan Chermayeff's large red sculptural "9" that sits on the sidewalk outside the building.*


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GOAT CHEESE AND RED ONION MARMALADE TART WITH SERRANO HAM

Recipe adapted from Brasserie 8½'s Chef Julian Alonzo, New York City

For dough:

- 2 cups flour
- 10 tablespoons cold unsalted butter, cut into ½-inch pieces
- 1½ teaspoons salt
- 2 tablespoons sugar
- 1 large egg

For cheese filling:

- 8 ounces Montrachet goat cheese
- ½ cup finely chopped fresh herbs (chives, parsley, dill, or thyme)
- 1 tablespoon olive oil
- Red onion marmalade, recipe follows
- 4 ounces serrano ham, julienned

Prepare dough: Mix flour, butter, salt, and sugar in a bowl. Cut butter into dry ingredients with 2 knives until it resembles coarse meal. Add egg. Mix until dough comes together. Divide into 4 equal pieces. Cover with plastic wrap. Refrigerate until chilled, about ½ hour.

Prepare filling: Mix goat cheese, herbs, and olive oil in a bowl. Set aside.

Prepare tart: Roll out 1 piece of dough on a lightly floured surface into a 4-inch round. Place in a 3-inch-round fluted tart pan with a removable bottom. Prick bottom of shell all over with a fork. Repeat process with other pieces of dough. Refrigerate 1 hour. Bake in a preheated 350°F oven for 15 minutes. Cool.

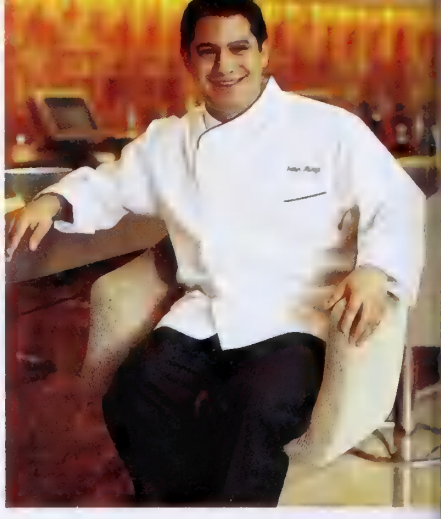
To assemble: Divide cheese filling evenly among tart shells. Spread 2 tablespoons red onion marmalade over filling. Garnish tops with serrano ham. Bake in a preheated 300°F oven for 5 minutes. Unmold. Serve warm. Serves 4.

RED ONION MARMALADE

- 4 tablespoons olive oil
- 3 medium red onions, peeled and thinly sliced
- 1 tablespoon sugar
- 2 sprigs fresh thyme
- 1 teaspoon salt
- 1 tablespoon sherry vinegar

Heat olive oil in a large sauté pan over medium heat. Add onions, sugar, thyme, and salt. Cover and cook, stirring occasionally, until very soft, about 10 minutes. Simmer, uncovered, until liquid is cooked down to [illegible] thyme. Stir in sherry vinegar. Makes about ½ cup.







that of any conventional skyscraper, but as it descends to the street, the black-glass curtain wall curves out like an enormous playground slide.

Brasserie 8½—the owners insist the name is *not* a nod to the Fellini movie!—is located in the basement, but it doesn't feel subterranean in the least. From the sidewalk, all you see are revolving glass doors. Once inside, you descend though a large orange-walled rotunda and down a long orange-carpeted staircase whose dramatic shape recalls a James Bond villain's lair.

"There's a choreographed entry here," says Hardy, known for his theatrical restaurant spaces. "By the time you get to the dining room, you've entered another world." For eating, the mood turns elegant, with dark booths and simple modern chairs by Ward Bennett.

"At first we wanted to make a brasserie like the original one in the basement of the Seagram Building," says Hardy. "This is an updated version." The most successful homage to that dining icon are the striped glass partitions between the booths. They're complemented by green velvet wall coverings and rectangular mirrors hung just so above the banquettes. "You don't see yourself, you see the room and who's in it," says Hardy. "It's not design that attracts customers—it's people." ■

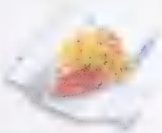
Goat cheese and red onion marmalade tart (top left). Chef Julian Alonzo (top right) sits at Brasserie 8½'s onyx-topped drinks bar, which has a back wall of iridescent glass tiles designed by Paul Marantz. Marantz also created the elaborate light fixture 'lenses' in the dining room (above).



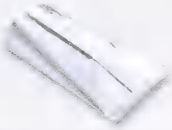
Cooking Instructions:
1. Take big kitchen gadgets
2. Sell them in a yard sale

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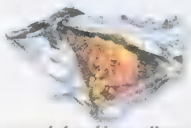
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Enjoy a great-tasting dinner with no cleanup. Open and sprinkle with cheese. Serve over tortilla chips.

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3:00 P.M. *The parking lot of Pier 1 Imports in suburban New Jersey (above), where House Beautiful editor Frouwkje Pagani is meeting designer Nannette Brown, who's got two hours to decorate a holiday dining table from soup to nuts.*

SETTING PRETTY

Designer Nannette Brown gets two hours to plan her holiday table at Pier 1 Imports

By Craig Kellogg

Accepting our last-minute challenge to put together a din ing room for a chic holiday party, New York and Londor designer Nannette Brown races to Pier 1 Imports for a two hour shopping spree with House Beautiful editor Frouwkj Pagani. Brown—an American who has recently moved t England—begins by selecting the store's down-home wooder kitchen table, then heaps it with armloads of elegant interna tional accessories. For a final touch, she decides she'll presen each guest at the party with a small gift, a Christmas tree orna ment in a green fabric-wrapped Chinese take-out box. Here' what else she grabs for the tabletop—and why. ■



3:40 P.M. *After selecting a simple wooden table and wicker chairs, Brown (near left) loads up Pagani with a cache of snake grass that she'll use in place of the more traditional spruce sprigs for the centerpiece.*

3:45 P.M. *One dining room wall will get 15 identical aluminum-framed art prints of a bare winter tree (below). "Black-and-white brings sophistication into the room," Brown notes.*



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4:00 P.M. *Our decorator considers her payload of fabric-wrapped boxes and woven willow orbs (left). "I'm loving these!" Brown exclaims—but since she has already chosen sea-grass baskets and split-bamboo mats she will sew together into a runner, she reluctantly sends the spheres back to the bin. "I don't want the table to look sloppy," she explains.*



4:30 P.M. *Brown wants the tabletop to glitter with stemware (above) and candles in tall hurricanes. When the candles prove too short, she bonds them end-to-end to heighten the effect.*



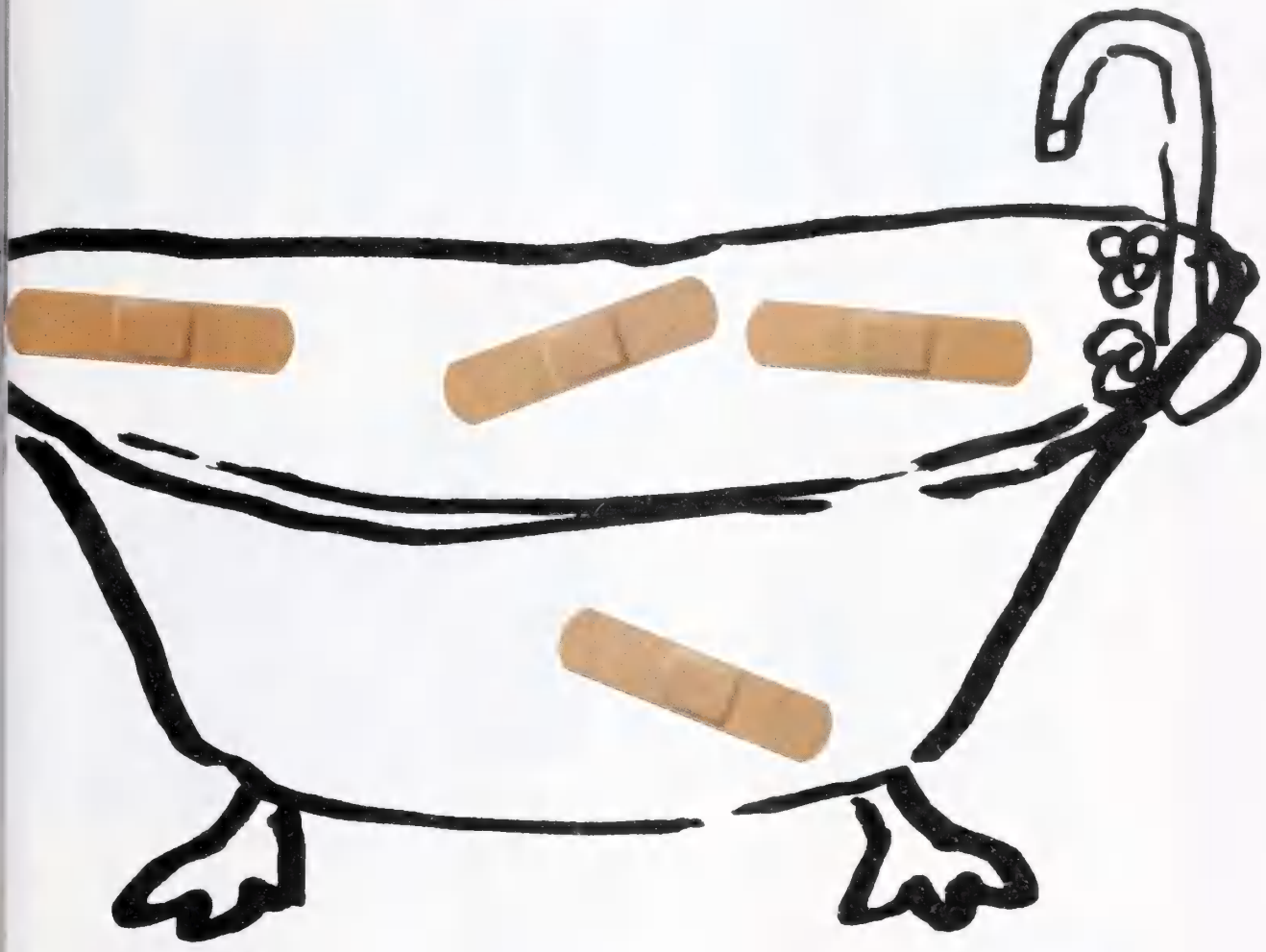
5:00 P.M. *Almost done. "I really love how this looks. Obviously, it's very Asian," Brown says, "like we shopped at Takashimaya." Her suave, festive setting brings multiculti bits to the holiday table. Instead of forks, she's snapped up silver-tipped chopsticks—an unconventional touch for a winter meal. But, as she says, the cosmopolitan setup would "work just as well for a summer supper."*

"This holiday table could work just as well for a summer supper"



5:09 P.M. *In under the wire, Brown goes back for a bird cage. "Of course it's not for real birds. It's decorative!" she says over her shoulder as she flies off to her next design challenge—a dramatically modern new home in London for her family.*

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By participating, winner releases Sponsors, their respective parent companies, affiliates, subsidiaries, and directors, officers, employees and agents from any and all liability, loss or damage with respect to this Sweepstakes or acceptance or use of a prize. Any prize won by a minor will be awarded in the name of a parent or guardian who needs to sign all applicable liability releases and affidavits of eligibility. Acceptance of a prize constitutes winners consent to the use of his/her name, city/state of residence, and/or likeness for advertising and promotional purposes by Sponsors without further compensation (except where prohibited by law). Winners are solely responsible for the payment of applicable federal, state and local taxes and all other expenses not specifically set forth herein. This Sweepstakes is void in Florida, Puerto Rico and where prohibited or restricted by law. Official Rules and Winners List: A copy of these Official Rules are available by visiting the Pentax website at www.pentaxusa.com/brita.html, or by sending a self-addressed, stamped envelope to receive a Pentax/Brita Down Under Sweepstakes Official Rules, P.O. Box 480266 Denver, Colorado 80248-0266. VT residents may omit return postage. Winners' names will be available from Thomas & Perkins after 02/28/01, and may be obtained by sending a self-addressed, stamped envelope to: Pentax/Brita Down Under Sweepstakes Winners List, P.O. Box 480266 Denver, Colorado 80248-0266. Sponsors: This Sweepstakes is sponsored by Pentax Corporation, 35 Inverness Drive East, Englewood, CO 80112 and by The Brita Products Company, 1221 [illegible]

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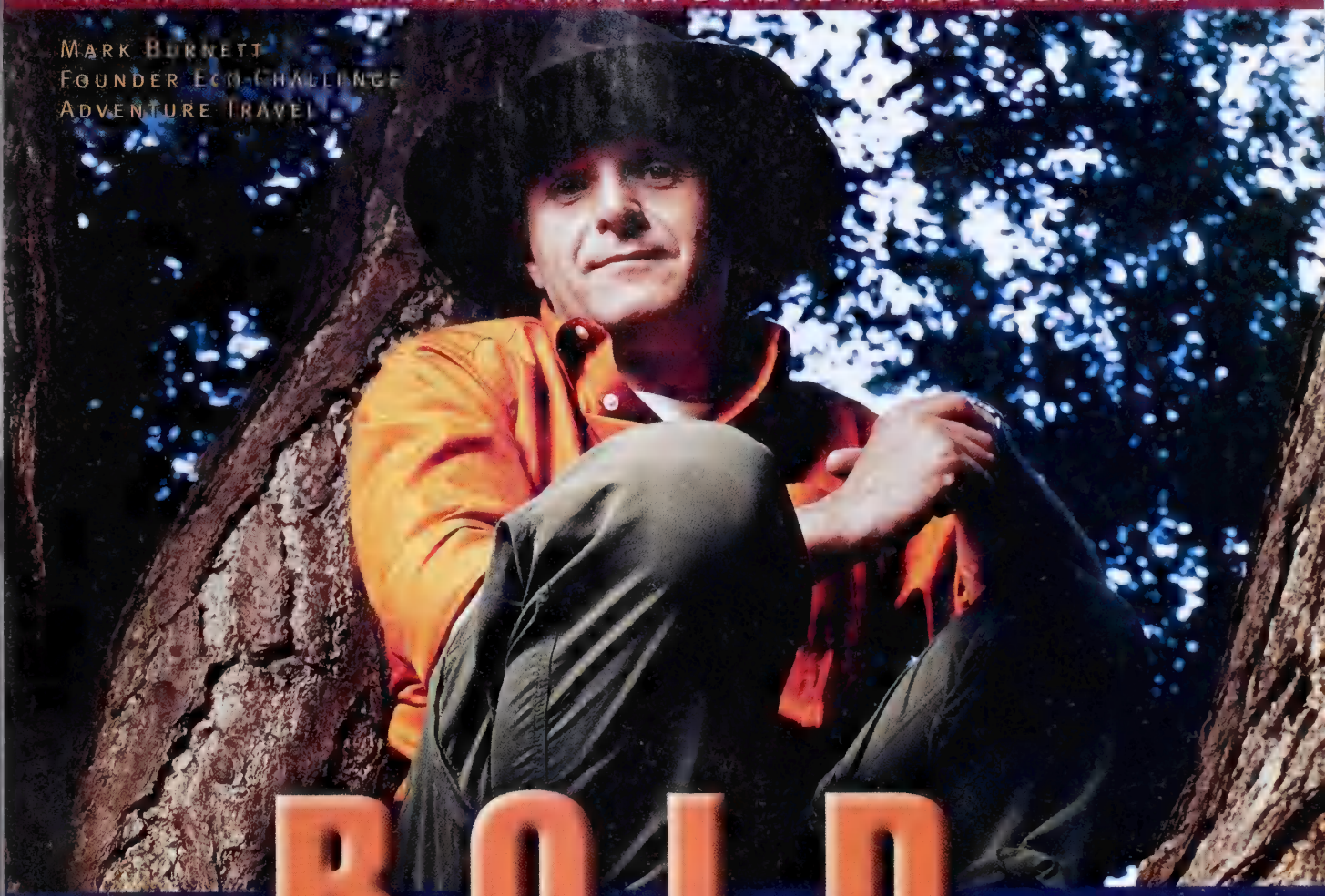


Dining Table	$450
Wicker Armchairs (6)	354
Canvas Chair Pads (6)	90
Framed Photographs (15)	675
Bamboo Place Mats (4)	12
Rust Chargers (6)	72
White Plates (6)	18
Sea-Grass Bowls (6)	36
White Bowls (6)	18
Chopsticks	16
Napkin Rings (6)	8
Cotton Napkins (6)	18
Wine Glasses (6)	27
Water Goblet (6)	36
Glass Hurricanes (2)	50
Pillar Candles (4)	30
Take-out Boxes (6)	18
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Snake-Grass Bundle	10
Bird Cage	85
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Presto! Brown's Hamptons-meets-Hokkaido high table, as illustrated by Juliette Borda.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Christmas at Carolyne's" page 84.

40 1 SOFA, 14 YARDS, 9 LIVES *Upholsterer:* **Carl Dellatore,** D&F Workroom, Inc. 150 W. 25 St., New York 10001; 212-352-0160. **Archetype sofa**—Baker Furniture (M); for stores: 800-592-2537. **1.** Clarence House (T); 212-752-2890. **2.** Osborne & Little (T); 212-751-3333. **3.** Scalamandré (T); 800-932-4361. **4.** Cowtan & Tout, Manuel Canovas (T); 212-753-4488. **5.** Bergamo (T); 212-462-1010. **6.** Brunschwig & Fils (T); 212-838-7878. **7.** Schumacher (T); 212-415-3935. **8.** Quadrille (T); 212-753-2995. **9.** Lee Jofa (T); 888-LEE-JOFA.

44 HOUSE CALLS **MAK Center for Art & Architecture, L.A.** at the Schindler House, 835 N. Kings Rd., W. Hollywood, CA 90069; 323-651-1510. *E-mail:* MAKcenter@earthlink.net *Web site:* www.makcenter.com. *Related books: Richard Neutra: The Complete Works* by Barbara Lamprecht (Taschen, $150). *Julius Shulman: Modernism Rediscovered* by Pierluigi Serraino (Taschen, $40).

76 BULL'S-EYE Forty Five Ten, 4510 McKinney Ave., Dallas, TX 75205; 214-559-4510.

84 CHRISTMAS AT CAROLYNE'S *Pages 84 to 91: Designer:* **Carolyne Roehm,** 1 Sutton Place South, New York 10022; 800-CAROLYNE. **Urns,** blue and white—Chinese Porcelain Co. (R), 475 Park Ave., New York 10022; 212-838-7744. **Gold Mirror**—H.M. Luther Inc. (R,T), 61 E. 11 St., New York 10003; 212-505-1485. **Red damask tablecloth**—Baranzelli (R,T), 1127 Second Ave., New York 10022; 212-753-6511. **China and silver stem goblets** on red tablecloth—S. Wyler Inc. (R), 941 Lexington Ave., New York 10021; 212-879-9848. **Etched glass cranberry tumblers,** custom by designer. **Red napkins**—ABC Carpet & Home (R), 880 Broadway, New York 1001; 212-473-3000. **Green Tablecloth**—Shor International (R,T), 401 Broadway, New York 10013; 212-274-8910. **Silk ball fringe**—Baranzelli, see above. **Flatware,** horn—Scully & Scully (R), 504 Park Ave., New York 10022; 212-755-2590. **Tumblers,** horn—William Wayne & Company, 846 Lexington Ave., New York 10021; 212-737-8934. **Checkered tablecloth**—Baranzelli, see above. **Flatware** paired with checkered tablecloth—Christofle (R), 680 Madison Ave., New York 10021; 212-308-9390. **Provencal china; white bowl**—Romancing Provence Ltd. (T); 212-481-9879. **Armchair,** red ostrich upholstery—Chinese Porcelain Co., see above. **Tray,** green—William Wayne & Co., see above. **Daybed**—Slatkin & Company (T); 212-759-3600. **Linens**—Felissimo (R,T), 10 W. 56 St., New York 10019; 212-956-4438.

92 MONTECITO CASAS *Pages 92 to 99: Designer:* **Michael Smith,** 1646 Nineteenth St., Santa Monica, CA 90404; 310-315-3018. *Architecture:* **Tichenor & Thorp Architects,** 8730 Wilshire Blvd., Beverly Hills, CA 90211; 310-358-8444. *Landscape architect:* **Mia Leher & Assoc.,** 3780 Wilshire Blvd., Los Angeles 213-384-3844. **Cushion fabric,** Sunbrella Blue, Canvas, #5425 through—Brown Jordan (T); 212-593-1390. **Bench cushion fabric**—Maison Midi (R), 148 S. La Brea Ave., Los Angeles 90036; 323-935-3157. **Wall sconces**—Ann-Morris Antiques (T); 212-755-3308. **Armchairs** by designer, see above. **Lantern**—Sylvan Levy-Alban (M); 011-33-1-42-61-2542. **Coffee table; Moroccan side table**—ABC Carpet & Home (R), 880 Broadway, New York 10010; 212-473-3000. **Sofa,** custom by designer, see above. **Sofa fabric,** P1404-01—Colefax & Fowler (T); 310-659-1423. **Sofa Fringe,** tassel #360639787; **sofa cord,** #31165—Houlés USA (T); 310-652-6171. **Mirror**—Colefax & Fowler (T); 011-44-171-493-2231. **Leather chairs** by designer, see above. **Linens,** Madeira—Nancy Koltes at Home (R), 31 Spring St., New York 10012; 212-219-2271. **Lantern** by designer, see above. **Curtain fabric,** Dragon Flower—Bennison (T); 212-941-1212. *Bathroom:* **Bathroom towels**—Calvin Klein Home Collection (R); 800-294-7978. **Wastebasket**—ABC Carpet & Home, see above. *Kitchen:* **Kitchen sink,** Alcotti #K6573—Kohler (M); 800-4KOHLER. **Wall tile**—Lascaux Tile (M); 323-939-6039. *Patio:* **Wicker furniture**—Bielecky Brothers (T); 212-753-2355. **Blue cushion fabric; striped cushion fabric**—Clarence House (T); 212-752-2890.

100 THE BLOUNT FACTS *Pages 100 to 105: Designer:* **Sam Blount,** 21 W. 58 St., New York 10019; 212-888-0515. *Bedroom:* **Toile fabric.** Venetienne, in beige/taupe, #101601—Travers (T); 212-888-7900. **La Cuisiniere mini check lining,** taupe—Clarence House (T); 212-752-2890. **Silk tiger velvet pillow,** #36510.00—Brunschwig & Fils (T); 212-838-7878. *Living room:* **Rug,** seagrass—Stark Carpet (T); 212-752-9000. **Sofa and chair fabric,** Classic Ticking in black, #605225—Schumacher (T); 800-523-1200. **Curtain trim,** brown on ivory Greek Key tape, #PGA8501-70—Clarence House, see above. **Black grosgrain**—So-Good, Inc. (R,T); 212-398-0236. **Workroom for slipcovers and curtains**—David Haag; 212-741-8557. **Wood venetian blinds**—Manhattan Shade and Glass (R,T); 212-288-5616. **Sconces,** gunmetal and brass lamps—Joseph Richter, Inc. (T); 212-755-6094. **French painted stool**—Sentimento (T); 212-750-3111. *Bar:* **Black-and-white Regatta Stripe wallpaper,** WR56—Osborne & Little (T); 212-751-3333. *Tented room:* **Custom gilded gothic lantern**—Vaughan (T); 212-319-7070. **Painted faux limestone floor**—Maer-Murphy; 212-265-3460. **Workroom**—Ernest Studios; 212-988-4900. *Master bedroom:* **J.H. Thorp & Co., black-and-white satin recamier fabric,** T/5819—Decorators' Walk (T); 212-319-7100. **Intermode sisal carpet**—Stark Carpet, see above. **Arrow sconces on bookcases**—Charles J. Winston (T); 212-753-3612. **Tiffany ball clock**—Sentimento, see above. **Brown duvet lining**—Decorator's Walk, see above. **Bed skirt trim**—Osborne & Little, see above. **Linens**—Françoise Nunnalle; 212-741-8557.

106 GILT TRIP *Pages [illegible] Designer:* **Pauline Boardman,** 44 E. 67 St., New York 10021; 212-288-8379. **Paint**—Ralph Lauren Home (M); 800-578-7656. *Living room:* **Blue sofa**—Versailles (R,T), 37 E. 18 St., N[illegible] 10003; 212-533-2059. **Yellow sofa**—Versailles, see above. **Blue armchairs; red ottoman**—Versailles, see above. **Natural Rug**—Stark Carpet(T); 212-752-9000. **Neoclassical stool**—Alan J. Alan (T); 561-833-6503. **Wall Sconces**—William Wayne & Co. (R,T), 846 Lexington Ave., New York 10021; 212-737-8934. **Mirror over mantle**—John Rosselli (T); 212-593-2060. **Urns**—Guy Regal Ltd. (R,T), 223 E. 60 St., New York 10022; 212-888-2134. **Window treatments**—La Régence (R,T); 212-736-2548. **Black Lamps**—Vaughan (T); 212-319-7070. *Dining room:* **Dining table**—Wood & Hogan, Inc. (T); 212-532-7440. **Wall sconces**—Price Glover, Inc. (R,T), 59 E. 79 St., New York 10021; 772-1740. *Bedroom:* **Linens**—Schweitzer Linens (R), 1132 Madison Ave., New York 10028; 212-249-8361.

112 SHE'LL TAKE ROMANCE *Pages 112 to 119: Designer:* **Myra Hoefer Design,** 243 Center St., Healdsburg, CA 95448; 707-433-7837. *Fax:* 707-433-1163. *Paris office:* 56 Rue des Tournelles, Paris, France 75003; 011-33-144-610-962. **All Wade Hoefer paintings**—John Berggruen Gallery (R), 228 Grant St., San Francisco, CA 94108; 415-781-4629. David Beitzel Gallery (R), 102 Prince St., New York 10012; 212-219-2863. **Beaded pillows**—Enid Ford Atelier (T); 415-255-1777. **Office library**—Dennis Nicholson, Cottage Construction; 250-752-2660. **Sofa; round table**—Michael Taylor Design (T); 415-558-9940. **Table** in office—Ron Mann (M); 415-551-9798.

120 PALM BEACH STORY *Pages 120 to 129: Designer:* **William Hodgins,** 232 Clarendon St., Boston, MA 02116; 617-262-9538. *Architect:* **Jeffrey Smith,** Smith Architectural Group, 206 Phipps Plaza, Palm Beach, FL 33480; 561-832-0202. *Landscape architect:* **Peter Cummin,** Cummin Assoc. 114 Water St., Stonington, CT 06378; 860-572-4111. *Living room:* **Armchair fabric,** Cauchois velvet, #3695-00/29—Brunschwig & Fils (T); 212-838-7878. **Sofa slipcover,** Linen stripe, #1619—Robert Lehr (T); 516-249-3100. **Wall lights**—Paul Ferrante (T); 323-693-4142. **Carpet,** abaca—Stark Carpet (T); 212-752-9000. *Dining room:* **Table**—Carleton Hobbs (R,T); 011-44-1-340-1000. **Console**—H.M. Luther Antiques (R), 61 E. 11 St., New York 10003; 212-505-1485. **Finial busts**—Kentshire Galleries (R), 37 E. 12 St., 10003; 212-673-6644. *Pool loggia:* **Game table**—Dessin Fournir at Kneedler Fouchere, 310-855-1313. **Chair fabric,** French linen #RO-408—Robert Kime through John Rosselli, Int. (T); 212-593-2660. **Round dining table top**—O.F. Wilson (T); 011-44-1-71-352-9554. **Base,** Cambridge—Holly Hunt (T); 800-229-8559. **Console cabinet,** custom by designer, see above. **Dining chairs**—Summit (M); 831-375-7811. **Fabric,** Greige, #5453, through—Brown Jordan (T); 212-593-1390. *Guest bedroom:* **Headboard, bedskirt, bench and chair fabric,** Ticking Too, #T47050—J. Thorpe through—Decorators' Walk (T); 617-451-2464. **Antique desk**—H.M. Luther Antiques, see above. **Olive chair fabric,** Hampshire #235—Daphne Tyson through—William Ashby (T); 508-430-0102. *Master bedroom:* **Chaise fabric,** cotton terry—D. Porthault (R,T), 18 E. 69 St., New York 10021; 212-688-1660. **Bathtub skirt,** Organdy cloth—Brunschwig & Fils, see above.

130 HOLIDAY ON ICE *Pages 130 to 133: From left to right:* **Glass tumbler,** Cristal Fanfare #002315P2, $100; **textured whisky decanter,** Verlaine # 18320100, $375—Cristal Saint-Louis through—Hermes (R); 800-238-5522. **Diamond necklace,** #62834 platinum, 48.73 cts.; **pair of diamond clip earrings,** #65616 platinum, 6.79 cts.—Van Cleef & Arpels (R), 745 Fifth Ave., New York 10019; 212-644-9500. **Large blown-glass vase,** #KAWAAT994001, $775—Galleri Orrefors Kosta Boda (R), 685 Madison Ave., New York 10021; 212-752-1095. **Glass tumbler with etched base,** Zoom, $250—Baccarat (M); 800-777-0100. **Crackled tall vase,** Antica, clear, 14 in. ht., $75—Sasaki Collection, Salton/Block China (R), 75 Brighton Ave., Lors Branch, NJ 07740; 732-222-1144. **White wine decanter,** Anastasia #3-20440, $75—Rosenthal U.S.A. (M); 201-804-8000. **Glass cruet with textured handle,** Aiguierre Spiral#50017-33, $365—Daum France (R), 694 Madison Ave., New York 10021; 212-355-2060. **Horizontal striped tumbler,** #53505341, $50; **vertical striped tumbler,** #50579336, $50; both by Salviati—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Crisscross decorated tumbler,** Laser, $8—Salton/Block, see above. *Pages 132 and 133: From left to right:* **Large square glass,** Pincoro, by Kiyoshi Nishimura, #38592, $70/set of 2; **small square glass,** #38593, $50/set of 2—The MoMA Design Store (R), 44 W. 53 St., New York 10019; 800-447-6662. **Pricket candlesticks,** Venise, rock crystal—Beaujard, Watkins & Fonthill (T); 212-755-6700. **Candlesticks,** Festivo, by Iittala, 9¾" #2665.245, $22.50; 8½" #2665.215, $20—Designor, Inc. (Hackman Tabletop) (M); 800-448-8252. **Diamond earrings,** 80.91 cts.; **diamond ring,** cushion cut, 23.82 cts.—Harry Winston (R), 718 Fifth Ave., New York 10019; 212-245-2000. **Vase,** Turtle in platinum, $2,400—Lalique (R); 800-993-2580. **Diamond necklace,** 157.38 cts.—Louis Glick & Co. (T), 800-77-GLICK. **Votive,** Atoll, # K69729, by Kosta Boda—R. S. I. (M); 856-768-5400. **Diamond bracelet,** #15310 platinum, style LJC00740, 16.26 cts.—Lazare Kaplan (T); 212-972-9700. **Decanter,** #249311, 13½ oz., $385; **vase** (in front), Quadrangel, by Orrefors, #5009/22, 10" ht., $350—R.S.I., as above. **Round plate,** #1100 Nina dish 8½" dia., $190—William Yeoward Crystal (M); 800-818-8484. **Goblet** (at top), Spire #C22531, $30—Sasaki Collection, Block, see above. **Diamond necklace,** 145.27 cts.—Louis Glick & Co., see above. **Lucite fork,** Mercer St., $150/5 pcs.—Ralph Lauren Home (M); for stores: 800-578-7656. **Diamond bracelet (on fork),** 12.91 cts.—Kwiat, Inc. (T); 212-223-1111. **Candlestick,** Ovations, Carat, #A0456901A, $100/pr.—Lenox (M); 212-213-3380. **Large vase,** #410131, Bloomie Facettes, clear crystal, $1,500, Cristal Saint-Louis through—Hermès, see above.

138 SETTING PRETTY **Pier 1 Imports** (R); for stores: 800-447-4371. *Web site:* www.pier1.com. *Designer:* **Nannette Brown,** Brown Siegel Design Associates, LLC, 595 Madison Ave., Ste. 1300, New York 10022; 212-832-5400. Europe: 40 Clareville St., London SW7 5AW; 011-44-207-373-5900. *Web site:* www.brownsiegel.com.

CORRECTIONS

In the November issue, the photographer credit for the story "Cheap Thrills!" on page 230, was inadvertently ommitted. The photographers were Ray Kachatorian and Jeremy Samuelson.

In the Reader Information for the story "Vessel of Light" in the October issue, the credit for Glant Textiles was incorrect. Their number is 206-725-4444.

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Continued from page 64

the rather decorous tomb that holds Evita's remains. Recoleta's living reside in equally splendid apartments, townhouses, mansions, and hotels that cluster around Avenida Alvear, the barrio's backbone.

Palermo, the adjoining barrio, is an almost pastoral neighborhood that contains the national polo fields, a handsome horse-racing track, and the expansive Parques de Palermo, the Buenos Aires version of Central Park. To the west lie Las Cañitas and Palermo Viejo, the former a three-block pocket of very trendy restaurants, the latter a bohemian enclave of old houses, new apartments, and a proliferation of self-consciously hip bars and boutiques.

WHERE TO SHOP Buenos Aires can be split into two shopping zones: Recoleta for deep-pocketed traditionalists, and Palermo for everyone else.

Recoleta: Many global luxury retailers have shops here, but unique treasures can be found in places like **Eguiguren** (Ayacucho 2038; 54-11-4806-7554), which features antique silver, furniture, jewelry, and art, all from Latin America. For the gaucho in all of us, visit **Guido** (Montevideo 1613; 54-11-4812-3939), an equestrian shop stocked with belts, buckles, knives, machetes, woven leather scabbards, boots, panchos, and other accoutrements.

Palermo: Places worth browsing include **La Pasionaria** (Gorriti 4500; 54-11-4831-0563), two-stories of furniture, lamps, objects, and knickknacks from the 1920s to the 1950s, some original, some replicas; **Laura O** (Uriarte 1554; 54-11-4832-8778), decorator Laura Orcoyen's Zen palace of a warehouse selling everything needed for the crisply contemporary home; **Miles** (Honduras 4912; 54-11-4832-0466), a combined book-and-music store and bodega; **Ricardo Paz** (El Salvador 4656; 54-11 4832-0516), a gallery-cum-workshop of textiles and furnishings, original and reproduction, from the country's oldest settlement, Santiago del Estero; and **Rapsodia** (Andrés Arguibel 2899; 54-11-4772-2716), a fashion temple set up by former model Sol Acuña dedicated to up- *(Continued on page 148)*



A Weekend in the Country

You haven't really visited Argentina unless you've stayed on an *estancia*, or ranch. Many date back to the late 19th or early 20th century and take extravagant architectural form: neo-Palladian palazzo, French château, Baroque schloss, Spanish hacienda. In the past decade, hundreds have opened to guests. Some, like the 400-year-old Spanish colonial **El Bordo de las Lanzas** in Jujuy province, give an up-close glimpse of gaucho life. Others, like **Arroyo Verde** in Patagonia, beckon fishermen, hunters, and those in search of nature. Still others, like **La Josefina** (above and below), an English manse in Buenos Aires province surrounded by a beautiful park, offer gourmet food, plush accommodations, and glorious peace and quiet. For information, contact **South Doors,** 54-11-4735-0808, southdoors@sion.com.ar; or **Maiten,** 54-11-4314-3390, mail0@overnet.com.ar—reliable local agents with extensive *estancia* experience.



Continued from page 75

traordinary examples, such as a bone-inlaid walnut-and-uitwood mechanical writing table, can easily reach $100,000, ith spectacular lacquer secretaries going for double that. owever, it's hard to find the most desirable Venetian exam-es in untouched condition. Many pieces were stripped down nd refinished to accord with the tastes of later periods. More appily, some pieces were merely overpainted, sealing the iginal surface under a protective layer that makes restora-on possible. And for collectors unconcerned with questions absolute integrity, there are many vivacious examples to be ad for under $10,000.

TERMS TO KNOW

irmolo A soft and easily carvable wood of the Veneto region at was the basis of most 18th-century Venetian furniture.
omodo Chest of drawers. A small one is a *comodino*.
esso Gypsum, a chalky mineral used to build up a wood sur-ce that is then carved or molded and finally gilded.
accato Literally, lacquered, but also can mean painted.
oltrona Armchair. *Poltrona a pozzetto* is Venetian dialect for small tub chair used in an intimate enclosed space, or *pozzo*.
agliola (Skahl-YO-la) Faux-stone finish made from gypsum nd glue mixed with granite or marble dust.
avolo Table. A *tavolo scrivania* is a writing table. A *tavolo da uro* is a wall table or console.

WHERE TO FIND IT

USEUMS

a' Rezonnico Grand Canal, Venice. Home of the Museo del ettecento Veneziano (Venetian Museum of the 1700s).
luseo Correr Piazza San Marco, Venice. Historical museum f Venetian life, with some fine pieces of Baroque furniture.
alazzo Mocenigo a San Stae Venice. The former home of n illustrious family that gave Venice seven doges.
sabella Stewart Gardner Museum Boston. The Venetian fur-iture of the legendary "Mrs. Jack" comprises Gilded Age sou-enirs of varying degrees of quality but high atmospheric effect.

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Continued from page 146

to-the-minute clothing, shoes, and jewelry in a grand but congenial space.

WHERE TO EAT Scores of young chefs, many trained abroad, are making waves.

Nectarine (Vicente Lopez 1661; 54-11-4813-6993). After apprenticing with Alain Ducasse and Paul Bocuse, 27-year-old wonder chef Rodrigo Sieiro is 12 blocks from the Teatro Colón cooking French-inspired masterpieces supported by a great wine list.

Khalú (Andrés Arguibel 2851; 54-11-4777-4679). Presenting an international fusion menu is chef Pedro Fernández, who spikes the tropical flavors of his native Colombia with a touch of the Far East in a seductive, white-on-white, drinks-by-a-fountain setting.

Gran Bar Danzón (Libertad 1161; 54-11-4811-1108). Imagine a wine bar that boasts more than a hundred local vintages combined with a "sushi happy hour" (from 7 to 9 P.M.), a restaurant that rocks to a live DJ, and an elegantly distressed, candlelit lounge filled with Argentina's most beautiful people.

WHERE TO STAY Hotels are expensive, and that's not including the 21 percent tax. Here are two worth the price, plus one that's a relative bargain.

Alvear Palace Hotel (Alvear 1891; 54-11-4808-2100; doubles from $400). Since 1932, this grand hotel in Recoleta has offered white-glove glamour—butler service, afternoon tea in L'Orangerie, and embroidered slippers. And it's never looked better, thanks to a five-year, floor-by-floor refurbishment.

Park Hyatt (Posadas 1086; 54-11-4321-1234; doubles from $340). This 165-room, eight-year-old hotel in Recoleta is tops for service and pampering. For the ultimate indulgence, check into La Mansión, the adjoining Hyatt annex, a spectacular Belle Époque palace with six flamboyant Rococo suites ($750 to $3,500) where Madonna stayed.

Design Suites (Marcelo T. Alvear 1683; 54-11-4814-8700; doubles from $140). Coolly minimalist in style, attractively small in size (40 rooms), this smart new Barrio Norte charmer is half the price of the grand hotels. The name is unfortunate, the staff endearing, the lap pool in the lounge a curiosity. ■

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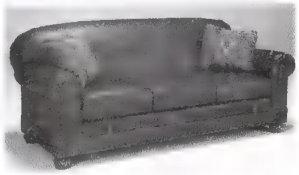


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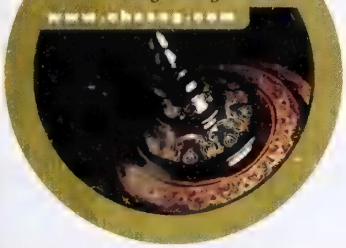
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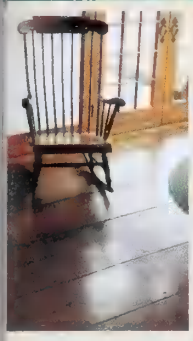


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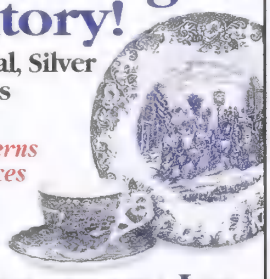
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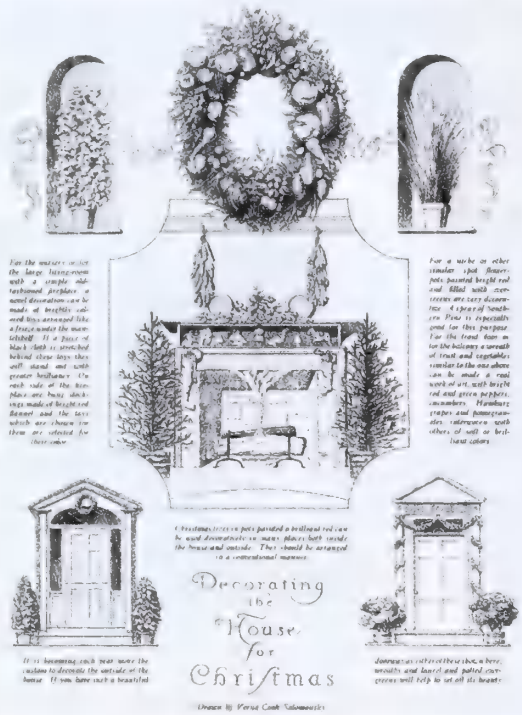


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For 104 years House Beautiful has celebrated the holiday season with the latest trends in yuletide decoration. From warmly traditional to starkly modern, unpretentiously cozy to sleekly sophisticated, we've shown them all. Here from our archives is more than half a century's worth of ideas on how to trim the tree and deck the halls.

By Mary-Ellen Weinrib



December 1924 *Indoors or out, Christmas evergreens are an age-old tradition that never dates.*



December 1938 *America the Beautiful! Red and white striped satin strikes a patriotic note.*



Dec [illegible] : Italian-Renaissance [illegible] nese screens.



December 1978 *Victorian profusion returns with a smothering of silk nosegays and antique lace.*

1904